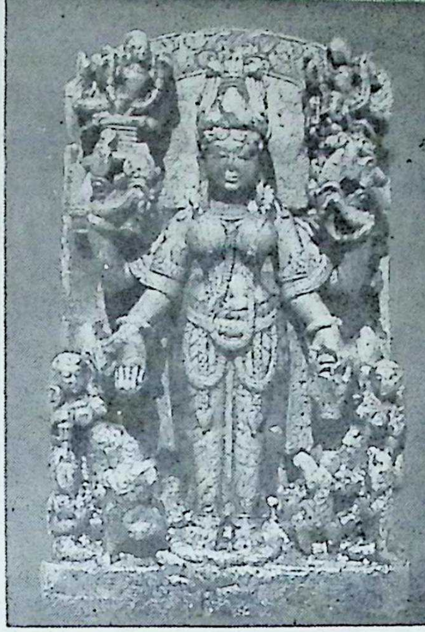
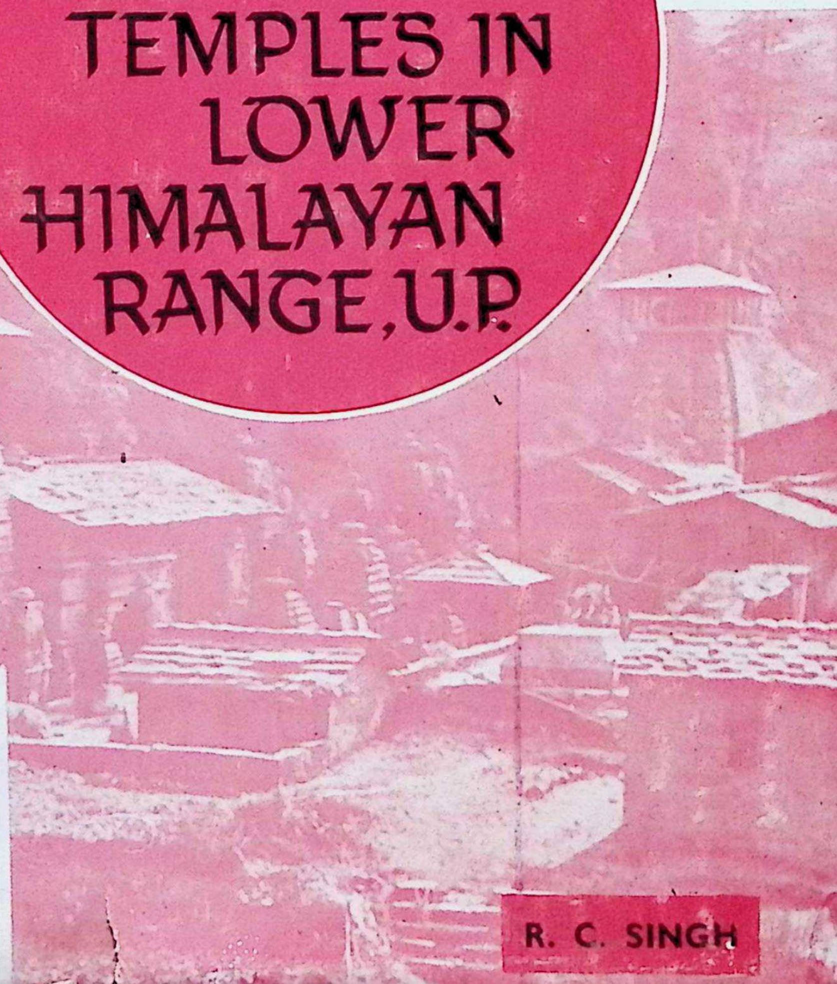
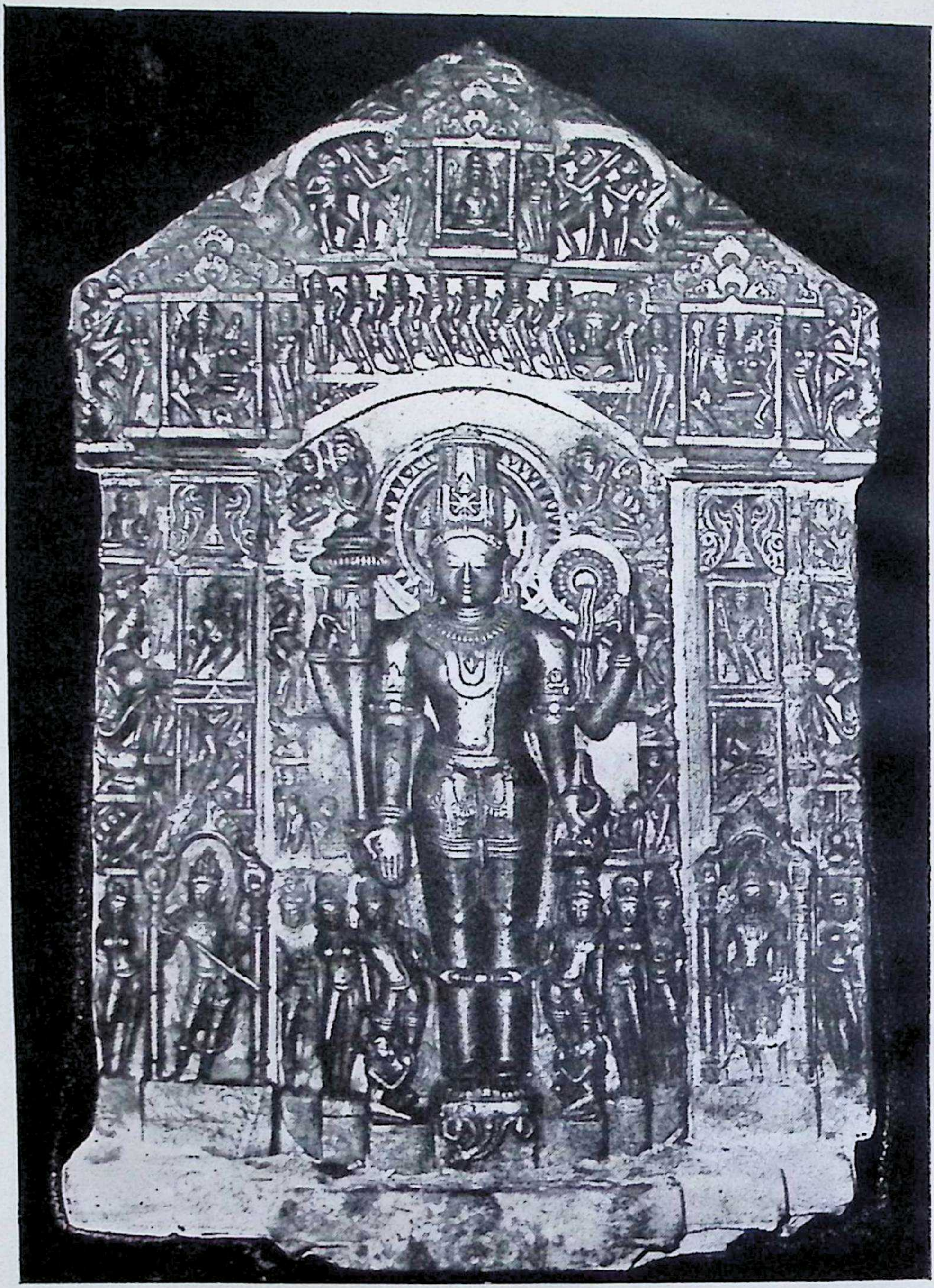


SOME UNKNOWN TEMPLES IN LOWER HIMALAYAN RANGE, U.P.



4.535
698

R. C. SINGH



Viṣṇu, Ādibadrī, Chamoli, c. 13th Cent. A. D.

SOME UNKNOWN TEMPLES
IN
LOWER HIMALAYAN RANGE, U. P.

by
Ram Chandra Singh
Director

Foreword by
Shri Krishna Dev
Director (Retd.)
Archaeological Survey of India
Consultant
American Institute of Indian Studies
Ramnagar, Varanasi-221008

U. P. STATE ARCHAEOLOGICAL ORGANISATION
LUCKNOW
1982

First Published 1982

Copy Right U. P. State Archaeological Organisation, Lucknow.

Price : Rs. 16.50 only

294.535
Si 64 s

Published by : **U. P. State Archaeological Organisation,**
9th Floor, Jawahar Bhawan, Ashok Marg,
Lucknow-226 001,
Phone : 43045

Printed by : **Industrial Printing Works,**
273, Raniganj, Subhash Marg
Lucknow-226 004.
Phone : 46410.

12997

Cover Designed by : **Yogi**

वनोपान्तनदीशैलनिर्झरोपान्त भूमिषु ।
रमन्ते देवता नित्यं पुरेषूद्यानवत्सु च ।।

"The gods always play where groves are near, rivers, mountains and springs, and in towns with pleasure gardens"

'Bṛhat Saṁhitā', LV. 8.

FOREWORD

The lower Himalayan region of Uttar Pradesh, known as the Uttarakhand, is celebrated in Indian literature and tradition as *devabhumi* or *tapobhumi* i. e. the land of the gods or the land congenial for penance, which was a favourite resort of the seers and sages as well as the pilgrims through the ages. It is but natural that this region should abound in holy spots and temples, some of which have been described and beautifully illustrated in this brochure.

The earliest historical records from Uttarakhand are two copper plate charters of c. 6th century A. D. found at Talesvar (District Almora), which refer to extensive land grants made in favour of the god Vīraṇeśvarasvāmin, one issued by king Dyutivarman, son of king Agnivarman, and the other by king Vishṇuvarman, son of the said king Dyutivarman, belonging to the Paurava family. The charters were issued from Brahmapura, a city mentioned by Varāhamihira (c. 6th century) and Hiuen Tsang (early 7th century). The next records from the region are two seventh century inscriptions engraved on the tridents in the celebrated Siva temples at Uttarakasi and at Gopeśvara (District Chamoli). The epigraph on the decagonal brass stem of the triśūla set up in front of the Visvanath temple at Uttarkasi refers to the construction of the temple by king Gaṇeśvara. The inscription further states that after the death of king Gaṇeśvara his son Guha set up the Śakti evidently referring to the inscribed trident Below the inscription appear two lines in shell characters, also assignable to c. 7th century. The epigraph on the 16 ft. high trident in front of the Gopeśvara temple mentions rulers Skandanāga, Vibhunāga, Aṁśunāga and Gaṇapatināga and records the erection of the triśūla in the temple of Rudra. The same trident also bears a later inscription of c. 12th century referring to the re-erection of Vijayastambha by king Aśokachalla. Two stone inscriptions found at Paleṭhā (near Devaprayag, District Tehri Garhwal) of c. 7th century record the construction of a Surya temple by king Kalyāṇavarman, son of Ādivarman. These inscriptions also mention one Ādityavardhana and his daughter's son Karkaravardhana.

The State Department of Archaeology, Uttar Pradesh, though young in years, has a creditable record of achievements in the fields of archaeological excavation and exploration, survey and documentation of the antiquarian wealth and preservation of old monuments and remains One of the projects taken up by the nascent Department is a survey and documentation of the rich monumental and sculptural treasures of Uttarakhand and this brochure provides the first instalment of an account of such a survey conducted between the years 1962 and 1966 The present survey covers 18 temples and their associated images. The results achieved furnish valuable data for the reconstruction of the religious and cultural history of an important sector of Uttar Pradesh for which Shri R. C. Singh, the Director of the Department and the field team led of young energetic scholars Messrs Raja Ram Pal, Rakesh Tiwari, Girish Chandra Singh and Amar Singh deserve congratulation. The publication of further instalments of the survey report, which will provide a comprehensive idea of the architectural and sculptural styles and iconographic formulations of Uttarakhand and the contribution made by the art of Uttarakhand to Indian art and culture, will be enthusiastically awaited by the lay reader as well as the specialist.

(Krishna Deva)

PREFACE

In pre-independent India Archaeological Survey of India was the only organisation entrusted with the task of excavations, explorations and conservation of the archaeological sites and monuments scattered all over the country. For the convenience of the implementation of the above task the whole country was divided into five circles and each circle was placed under the charge of a Superintendent.

With the advent of freedom, the Government of India extended due emphasis on the furtherence of the archaeological activities in the country. At their instance, under the able guidance of late Babu Sampurnanand, the then Education Minister, a beginning was made towards the creation of State Archaeological Department in U. P.and in 1951 the department actually came into existence with the strength of an Archaeological Officer, a clerk and a peon. Sri K. D. Bajpai was the first Archaelogical Officer with his office at Arya Nagar in Lucknow. But unfortunately the department was disbanded in 1953 and archaeological activities in the State were made a part of the State Museum, Lucknow. A post ofArchaeological Assistant in class III grade was created to assist the Curator of the State Museum.

In the year 1957 the Department of Cultural Affairs and Scientific Research was created at the Government level. Prior to this Museums and Archaeology were under the control of the Education Department U. P. The Cultural Affairs and Scientific Research Department very soon realised the importance of the cultural heritage scattered all over the State and consequently the Department of U. P. State Archaeology was again created in 1958.

The strength of the Department in the beginning consisted of one Archaeological Officer, one Archaeological Engineer, an Archaeological Assistant, one Steno-cum-clerk and two peons. But the post of Archaeological Officer remained vacant for quite a long period. Sri C. P. Malviya, the then Assistant Engineer, P. W. D. joined the post of Archaeological Engineer in 1959 on deputation He virtually became the head of the office and continued upto May 1961. The post of Archaeological Assistant could not be fulfilled before May, 1961.

I joined the post of Archaeological Assistant on 1st of May 1961. Soon Sri Malviya went on long leave and finally returned to his parent department.

Thus from the very beginning I was confronted with three fold tasks namely, (i) Re-organisation and development of the department, (ii) Survey and explorations of the sites and monuments and (iii) Protection and preservation of the monuments of historical and architectural interest in the State. Obviously, it was not feasible to shoulder the above responsibilities with such a meagre staff. Realising the difficulties I approached the Government and requested to appoint an Advisory Board for archaeology to give suggestions to the Government from time to time on archaeological problems in U. P. The administration was very kind to accede to my request and actions in that direction were initiated at the level of the Government. Naturally it was a longway process and, as such, the Advisory Board could not be constituted before 1963. Consequently the number of hands gradually increased.

In the meanwhile I did not neglect the Survey and exploration scheme. First of all I started archaeological Survey of the sites and monuments in Kanpur and Ghatampur tehsils of Kanpur district. Luckily one of the most out standing cultural land marks of India-the Gupta brick temple stands on the very soil of U. P., in the village of Bhitargaon in Ghatampur tehsil of Kanpur district. This brick temple which remained absolutely neglected so far attracted my attention. As a result comprehensive survey of this monument was started in 1962. For the first time in the history of this monument it was surveyed thoroughly. The report of this survey was published in the Bulletin of Museums and Archaeology in U. P. in the form of three research articles.[1]

The hilly region of Uttar Pradesh has preserved a vast treasure of cultural heritage from time immemorial. It would not be an exaggeration, if it is said that the whole of the hilly tract is studded with the temples of gods and goddesses of every sect of Hindu mythology. Archaeological expeditions of the lower Himalayan range were launched in 1962 and it continued up to 1966. The present brochure contains in nut-shell the results of the said expeditions. In this brochure temples of only 18 places along with the sculptures whether enshrined in the cellas or scattered in the court-yards of the temples have been included. The remaining sites and monuments, though surveyed during the same period are awaiting seperate treatment in the near future. List of these sites and monuments is given on pages 22-28.

---

1. Singh, R. C. – Survey, *Bulletin of Museums and Archaeology in U. P.*, Vol. I, 1968, pp. 47-49; Survey, Ibid, Vol. IV, 1969, pp. 43-45

I find great pleasure in placing this brochure in the hands of the scholars. It has been possible not only due to my own efforts but by the blessings of my officers and active co-operation of my young colleagues.

I shall be failing in my duty if I do not express may gratitude and hearty thanks to Sri R. C. Tripathi, I. A. S., Secretary, Cultural Affairs, Govt of U. P. for very kindly according permission for publication of this work. Besides he had also been gracious enough to allot a suitable budget in absence of which this publication could have not seen the light of the day.

The Photographs of these temples and sculptures were prepared by Sri H. S. Bakshi, the then Photographer of the department. As a matter of fact this manuscript was prepared in 1968 and so it was necessary to revise the whole of manuscript before sending it to the press. I am grateful to Sri Amar Singh for helping me in revising the manuscript thoroughly. I am thankful to Sri Shahir Mustafa Naqvi and Sri Rakesh Tiwari for giving valuable suggestions. I shall also thankfully acknowledge the services of Sri Girish Chandra Singh of the department. He has the credit of preparing the index and the list of illustrations, the publishing and contacting the press, getting the matter composed and hammering me every now and then to spare time from my busy administrative schedule for the brochure. He took great pains in proof reading while printing process continued and always stood by the machine man. My thanks are due to Sri Ramgopal Misra, the present photographer for preparing some of the photographs.

I owe my thanks to Sri Vijay Kumar, Proprietor of the Industrial Printing Works for his co-operation in the printing of the brochure.

Ram Chandra Singh
Director

TRANSILERATION

अ	a	छ	chha
आ	ā	ञ	ña
इ	i	ट	ṭa
ई	ī	ठ	ṭha
उ	u	ड	ḍa
ऊ	ū	ढ	ḍha
ऋ	ṛ	ण	ṇa
ए	e	त	ta
ऐ	ai	थ	tha
ओ	o	द	da
औ	au	ध	dha
अनुस्वार	ṁ	श	Śa
विसर्ग	ḥ	ष	Ṣa
ङ्	ṅ	स	Sa
च्	ch	क्ष	kṣa
च	cha	ज्ञ	jña

LIST OF ILLUSTRATIONS

PLATE

I *Ādibadrī Temples, Chamoli.*

II *Door-way, Badrīnārāyaṇa Temple, Ādibadrī, Chamoli.*

III *Viṣṇu, Ādibadrī, Chamoli, c. 13th Cent. A. D.*

IV *Ceiling, Badrīnārāyaṇa Temple, Ādibadrī, Chamoli.*

V *Fig. 1. Garuḍa, Ādibadrī, Chamoli.*
Fig. 2. Umā-Maheśwara, Ādibadrī, Chamoli, c. 13th Cent. A. D.

VI *Lakṣmī-Nārāyaṇa, Ādibadrī, Chamoli.*

VII *Umā-Maheśwara, Ābibadrī, Chamoli, c. 13th Cent. A. D.*

VIII *Sūrya, Ādibadrī, Chamoli.*

IX *Harihara, Ādibadri, Chamoli, c. 12th Cent. A. D.*

X *Fig. 1. Gaṇeśa, Ādibadrī, Chamoli, c. 12th Cent. A. D.*
Fig. 2. Durgā. Ādibadrī, Chamoli, c. 12th Cent. A. D.

XI *Fig. 1. Temple of Umā-Devī, Karṇaprayāga, Chamoli, c. 18th Cent. A. D.*
Fig. 2. Temple of Bhīmeśwara Mahādeva, Nainital, c. 17th Cent. A. D.

XII *Lotus Design–Vitāna, Bhīmeśwara Mahādeva Temple, Nainital.*

XIII *Temple of Munḍeśwara Mahādeva, Almora, c. 11th Cent. A. D.*

XIV *Śeṣaśāyī Viṣṇu, Munḍeśwara Mahādeva Temple, Almora.*

XV *Śiva-Pārvatī, Munḍeśwara Mahādeva Temple, Almora, c. 13th Cent. A. D.*

XVI *Pātala Devī Temple, Almora, c. 18th Cent. A. D.*

XVII *Fig. 1. Nandī, Pātala Devī Temple, Almora, c. 18th Cent. A. D.*
Fig 2. Chāmunḍā, Pātala Devī Temple, Almora, c. 18th Cent. A. D.

XVIII *Fig. 1. Gaṇeśa, Pātala Devī Temple, Almora, c. 18th Cent. A. D.*
Fig. 2. Bāgeśwara Temple, Bageśwara, Almora.

XIX Three Faced Śiva Murti, Bāgeśwara, Almora, c. 14th Cent. A. D.

XX Pārvatī, Bāgeśwara, Almora.

XXI Umā-Maheśwara, Bāgeśwara, Almora, c. 9th Cent. A. D

XXII Fig. 1. Seated Sūrya, Bāgeśwara, Almora, c. 9th Cent. A. D.
Fig. 2. Mahiṣāsuramardinī, Bāgeśwara, Almora, c. 10th Cent. A. D.

XXIII Fig. 1. Gaṇeśa, Bāgeśwara, Almora, c. 14th Cent. A. D.
Fig. 2. Gaṇeśa, Bāgeśwara, Almora, c. 9th Cent. A. D.

XXIV Chaturmukhī Śiva Liṅga, Bāgeśwara, Almora, c 12th Cent. A. D.

XXV Vāneśwara Temple, Bāgeswara, Almora, c. 16th Cent. A. D.

XXVI Temples of Baijanātha, Almora.

XXVII Temples of Jāgeśwara, Almora.

XXVIII Pārvatī, Devala, Chamoli, c. 9th Cent. A. D.

XXIX Gopeśwara Temple, Chamoli, c. 9th Cent. A. D

XXX Fig. 1. Sculptures, Gopeśwara, Chamoli.
Fig. 2. Someśwara Mahādeva Temple, Almora, c. 12th Cent. A. D.

XXXI Gaṇeśa, Gopeśwara, Chamoli, c. 13th Cent. A. D.

XXXII Indra, Gopeśwara, Chamoli, c. 9th Cent. A. D.

XXXIII Fig. 1. Pārvatī, Gopeśwara, Chamoli, c. 9th Cent. A. D.
Fig. 2. Śaiva Dwārapāla, Gopeśwara, Chamoli, c. 13th Cent. A. D.

XXXIV Sūrya, Gopeśwara, Chamoli, c. 10th Cent. A. D.

XXXV Fig. 1. Sūrya, Gopeśwara, Chamoli, c. 13th Cent. A. D.
Fig. 2. Viṣṇu, Gopeśwara, Chamoli, c. 9th Cent. A. D.

XXXVI Viṣṇu, Damayantī Tal, Nainital, c. 12th Cent. A. D.

XXXVII Bindasara, Temple, Pauri Garhwal, c. 8th Cent. A. D.

XXXVIII Bindasara–Small Temple, Pauri Garhwal, c. 8th Cent. A. D.

XXXIX Ekamukhī Śiva Liṅga, Bindasara Mahādeva Temple, c. 6-7th Cent. A. D.

XXXX From right to left, Pārvatī, Andhakāsura–Badh Murtī, Mahiṣāsuramardinī and Gaṇeśa.

XXXXI Goddess (?), Bindasara Mahādeva Temple, Pauri Garhwal, c. 8-9th Cent. A. D.

CONTENTS

1. Foreword vii
2. Preface ix
3. Transileration xii
4. List of Illustrations xiii
5. Introduction 1
6. Ādibadrī 4
7. Umā Devī Temple, Karṇaprayāga 9
8. Temple of Bhīmeśwara Mahādeva 9
9. Munḍeśwara Mahādeva Temple 9
10. Pātala Devī Temple, Almora 11
11. Temples at Bageśwara, Almora 11
12. Temple of Someśwara Mahādeva, Almora 15
13. Devala Temple 15
14. Gopeśwara 16
15. Nava Kuchiya Tal 18
16. The Temple of Devījī 18
17. Damayantī Tal 18
18. Sītāwānī Temple 19
19 Nārāyaṇa Temple at Village Miṅga–Karnprayag, Chamoli 19
20. Nanda Keśarī Temple 20
21. Bindasara Temple 20
22. List of Sites and Monuments surveyed but not discussed in the present work 22
23. Glossary of Technical Terms 29
24. Index 31

INTRODUCTION

As the name suggests the highest peaks of the Himalayas are always full of snow. According to Hindu mythology Lord Śiva himself resides on Kailāśa, one of the highest peaks of this mountain. Highly religious places like Badrinath, Kedaranath, Yamunotri, Gangotri etc. are situated on this lofty mountain. These sacred places attract thousands of pilgrims every year. Hemakund, the place of penance of Guru Govind Singh and the Valley of flower are the centres of attraction for the Sikhs and tourists of all walks of life.

The lower Himalayan range in Uttar Pradesh comprises of the districts of Uttar Kashi, Tehri Garhwal, Pauri Garhwal, Chamoli and Dehradun of Garhwal division and Nainital, Almora and Pithoragarh districts of Kumaon region. The mountain tract of the lower Himalayas is studded with a number of temples constructed in different periods by different rulers of this area. Before entering into the discussion on temple architecture a birdś eye-view on the historical development of this region appears necessary.

For the period before the advent of Buddhism we have practically no historical evidence. Ancient literature like the *Purāṇās*, the *Mahābhārata* and some other writings of the later date contain many references, but they can hardly be accepted as chronological data. However, it may be assumed on the basis of the local traditions that this area was ruled by a number of petty rulers during the period not covered by authentic history. Most probably the *Khasiās*, the *Kirātas*, the *Māras*, the *Phartyāls* and the *Nāgas* were prominent ruling clans. Local traditions also indicate the existence of the *Mallās*, the *Katyūrās*, the *Chāndas* and the *Pālas* as important principalities in this region during the period beginning from C. 7th Cent. to 18th Cent. A.D. *Hwen* Tsang, the Chinese traveller, mentions Brahmapur as one of the kingdoms in the area. Atkinson identifies the Brahmapur of Hwen Tsang with Barahat in Uttar Kashi where an ancient inscribed trident was erected by a prince of the *Malla* line.[1] A similar trident stands in front of the Gopeśwara temple at Gopeśwara in district Chamoli. It is said that these two tridents were set up by one *Aneka Malla.*[1] According to Atkinson, he belonged to the Nepalese Royal family and conquered Gopeshwar and the surrounding areas towards the end of the 12th Cent. A.D.[2] But with the exception of these inscribed tridents nothing is known about their domination in the area.

---

[1] Atkinson, E. T. '*The Himalayan Districts of the North-Western Provinces of India,*' Vo, II, Alld. 1884, PP. 453–54.

The *Katyūras* are said to have ruled over this region for a pretty long time. To quote Atkinson "The earliest traditions record that the possessions of these Joshimath *Katyūras* extended from the Satalaj as far as the Gandaki and from the snow to the plains including the whole of Rohilakhand"[3]. Originally their capital was at Joshimath in Garhwal, whence in course of time they migrated to *Katyūra* Valley in Almora district. There they built a city called *Kārtikeyapura* which ultimately became the capital of *Katyūra* kingdom. They have left six inscriptions, of which five are grants engraved on copper, while one is inscribed on stone. The stone inscription belongs to the temple of Bāgeśwara, at the confluence of the Gomati and Sarju rivers. The last king of the *Katyūra* line was Biradeo who proved a tyrant and shortsighted ruler. Most probably he was murdered by his own men. Consequently dissensions broke out in the ruling dynasty and members of the royal blood established different branches of *Katyūra* family at different places in Kumaon region. Thus with the death of Bīradeo paramountcy of the *Katyūras* vanished from the area and the regions beyond Kumaon and Garhwal which had always paid tributes to the *Katyūras*, threw off their allegiance.

The Chānda family established itself in the eastern paragana near the Kalī river which was destined to rise to the height of power in this region. The founder of this family was one Śoma Chanda, a *Chandra Vaṁśī* Rajput. He rose to power in 953 A.D.[4] The Chānda rulers remained in power upto the 18th Cent A D, when they disappeared from the scene.

The *Pāla* dynasty rose to sovereignty in later days and is said to have ruled the whole of Garhwal for a pretty long period. Only a few indications of the manner they rose to power are available. Their earlier history depends almost entirely on traditions of a much later date. Later on the *Pāla* Kings changed the cognomen of *Pāla* for that of *Śāha* which is still borne by the descendents of this family.

Moreover the *Katyūras*, the *Chāndas* and the *Pālas* were not altogether paramount in this region as the *Khasiās*, *Kāṭhī* Rajputs and other tribes had their

---

1. Atkinson, E. T., '*The Himalayan Districts of the North-Western Provinces of India,*' Vol. II, Alld. 1884, pp. 453–54.
2. Ibid, pp. 515.
3. Ibid, pp. 467.
4. Ibid, pp. 502.

control over some of the localities in the hills. It is also assumed on the basis of local traditions that the *Katyūras* rose to power in the early 7th Cent. A. D. and the *Chānda* family in the early 10th Cent. A.D. The *Pālas* acquired hegemony over Garhwal by subduing the indigenous *Khāsia Rājās* in the 14th Cent. A. D.

The *Katyūras* are said to have ruled in the Kumaon region for many centuries during which, it is said, they constructed a number of temples in the hill, but with the growing strength of the *Chānda* family they began losing influence and were finally defeated by the *Chānda* Rājā Kirati Chānda (1488-1503) in c. 15th Cent. A. D.[1].

The *Pālas* of Garhwal were also wiped out by the mighty *Chānda* ruler Bhāratī Chānda (1437-1450) who ultimately succeeded in consolidating the entire region under the *Chānda* rule in the early 15th Cent. A. D.[2]

In the present brochure only a few specimens of temple architecture of this region have been included. The Uttar Pradesh State Archaeological Department has undertaken a scheme of survey and exploration of ancient sites and monuments scattered all over the hills in Uttar Pradesh and is expected to publish a series of survey reports. This brochure is the first in the series.

---

1. Atkinson, E. T. '*The Himalayan Districts of the North-Western Provinces of India*', Vol, II, Alld. 1884, pp 533–35.
2. Ibid, pp. 528.

ĀDIBADRĪ

The site of Ādibadrī temples is approachable by motorable road from Ramnagar in Nainital district and also from Pauri via Karnprayag. It is pronounced as 'Adabadrī' instead of 'Ādibadrī' by the local populace. On the Badrinath road between Lohba and Karnprayag over a mountain ridge on the bank of river Ramganga a group of sixteen temples (Plate I) of this name are crowded together in a small space of about 13×26 metres. These temples built of finely dressed stone-blocks vary in height from two to six metres. The hearsay "that the two opposite hills will meet near this temple within a few years and the Joshimath to Badrinath road will be closed", is prevalent there. Then, it is said, this temple will take the place of Badrīnārāyaṇa temple of Badrinath. Local tradition assigns the building of Ādibadrī temples to Śaṁkarāchārya. According to other version these were built by a king of *Katyūrī* dynasty.

The main shrine in this group is the temple of *Badrīnārāyaṇa* in which an image of Viṣṇu (Plate III) measuring 114 × 83 cm. of black stone is under worship. Horizontally the temple contains (1) a *garbhagṛha* (cella), (2) an *antarāla* (ante-chamber) and (3) a *manḍapa* (assembly hall). The *manḍapa* of the temple is square in plan with a projecting porch on the front supported by plain pillars. Brackets of these pillars are also plain. The flat roof of stone slabs of the *manḍapa* is supported by two massive beams of stone resting on the side-walls. The side-walls as well as the beams do not bear any decoration. But the ceiling illustrates a floral design of mediaeval period. The massive pillars flanking the door of the *antarāla* are built with recessing corners surmounted by heavy brackets. These heavy brackets looking like semi-arch support the horizontal lintel which is also devoid of ornamentation. The *antarāla* in this temple serves the purpose of small passage between the *manḍapa* and the *garbhagṛha*.

The door-way (Plate II) giving access to the *garbhagṛha* calls for special attention. The composition of the door-way is remarkable for its restrained design and conception. Its door-jambs depict a band of meandering scroll work of exquisite workmanship. The attendants (*Pratihārīs*) occupy the lower portion of the jambs near the entrance. The lintel is decorated with a floral design with the projecting figures (*Dwāralalātṭa Bimba*) of Viṣṇu and his consort in the centre. The other two bands of decoration in the door-jambs contain plain mouldings on either end of the scroll work. The carvings, though late, very well call to mind the fine work on Gupta door-frames at Deogaṛha and other places. The *manḍapa* contains about eight images of Śiva, *Ś*iva-Pārvatī, Gaṇeśa, Viṣṇu etc. which are obviously the specimen of fine workmanship of the *Katyūrī* art.

The ceiling (plate IV) of the *garbhagṛha* is ornamented with unfinished umbrella (*Vitāna*) design just above the *Badrinārāyaṇa* image installed in the cella. The walls of the cella (*garbhagṛha*) are severly plain.

Vertically the temple contains three parts (1) *Jagatī* (plinth portion), (2) *Manḍovara* (central cubical portion) and (3) the *śikhara* (tower portion) surmounted by an *āmalaka*. Externally the temple is plain except a few horizontal bands of mouldings. Some indented stone blocks are noticed in the lower portion and also on the plinth and central cubical portions. At the level of the *manḍovara* a small projection is seen on the front side. The space between *manḍovara* and *śikhara* is divided by a *kapota*. The *Nāgara* style curvelinear *śikhara* is *Triratha* in plan. Its *bhadra* is plain but *karṇas* are decorated with *bhūmi-āmalakas*.

Other temples in this group are made on the same pattern in which images of Śiva-Pārvatī, Garuḍa, Śiva liṅgams and other divinities are kept for worship. Apart from them about twenty sculptures of black stone assignable to the mediaeval period are scattered in the court-yard.

The temples of this group as a whole are in very bad state of preservation. The following few sculptures kept in the cellas of these temples at Ādibadrī are noteworthy.

The image of Viṣṇu (plate III) in Badrīnārāyaṇa temple is made of black-stone measuring 144x83cm Fortunately the image is intact. On the conical top of the sculpture is noticed a temple replica of the mediaeval period. This has been shown again on either end of the conical feature above the image. In between the three temple replicas is the *sthānaka* figure of Viṣṇu with a group of attendants two males and one female, on either side. The male figure is in the centre Below the above there is a *Navagraha*-panel flanked by Śiva-Pārvatī figures in *āliṅgana-mudrā*. Two standing female figures in *tribhaṅga* pose have been depicted on the both sides of the Śiva-Pārvatī figures. Again on the two ends decorative motifs 'man seated on elephant trunk' are visible.

On two sides of the halo of Viṣṇu are Kinnaras and Vidyādharas followed by *vyāla* figures as decorative motifs. Ten incarnations of Viṣṇu are depicted around the main image (*Parikara*). On the left end is the figure of Buddha sitting in meditation. Below this there are two bands of depiction. The first band on the right of the main figure comprises of an incarnation of Viṣṇu subsequented by Varāha and Rāma figures. The second band contains Vyālas and a lady (probably *Sītā*) standing on the left of Rāma. Similarly on the left side of the main figure below the above symbol are the figures of Paraśurāma, Nṛsiṁha and Balarāma in succeeding order. The last band on the right bears the figure of Kalki followed by Vyālas and lastly a standing figure of a lady.

The four handed figure of Badrīnārāyaṇa (Viṣṇu) is standing with a club and wheel in the upper hands and conch in the suspended lower left. The right lower hand is empty with its thumb typically curved. Decorative (Vyālas) figures have been again shown adjoining the club and wheel followed by two standing female figures and male figures seated in begging pose. Lastly three standing figures with a female in the centre and male figures standing on her sides are seen on either side of the image. The pedestal bears a floral design. The *Badrīnārāyaṇa* image is wearing ornate crown encircled by halo. The figure is also wearing a jewelled torque, necklace and *śrīvatsa.* Armlets and bracelets are also seen. The portion between waist and knee is richly decorated. A long *Vaijayantīmālā* is hanging up to the knee. The above features induce to assign the image to c. 13th Cent. A. D.

Garuḍa

The winged figure of Garuḍa (Plate V, Fig. 1) has been shown with folded hands and the left leg turned upwards. Moustaches are prominently depicted. Ornaments such as torque, necklace, armlets, bracelets and anklets are obvious. Girdle is visible on the loin cloth. The pedestal bears two attendants standing on either side. The two *Vidyādharas* are visible above the shoulders of the figure of Garuḍa. The pedestal is inscribed in *Kuṭil* characters. The deity is under worship in a seperate temple at Ādibadrī.

Umā-Maheśa

The ten handed figure of Maheśa (Plate V, Fig. 2) has been shown seated on his favourite bull Nandī along with his consort Umā. The two upper right hands and the two lower right are holding a book, a trident, upraised sword and a rosary respectively. The remaining third lower right hand is resting on the right leg. On the left side a *Khaṭvāṅga* is visible in an upper hand. Two fingers of the second left are touching the lips of Umā. There is a shield in the third left while he is fondling his consort with the fourth left hand placed on her left breast. In the fifth left a staff is visible. Maheśa in this figure is three faced most probably representing Aghora, Tatpuruṣa and vāmadeva respectively. All of them wear high *jaṭājūṭa*

The figure of Maheśa is flanked by figures of Brahmā and Viṣṇu seated on either end. Lord Maheśa is seen wearing a broad necklace tightly fitted in the neck. Another necklace is suspended from neck to the space between his breasts. He is also wearing armlets and bracelets. A broad girdle (*Mekhalā*) is decorating his waist. Anklets are also obvious. His left foot is resting on a *pādapīṭha* made of lotus design. His consort Umā is sitting in his lap occupying the left part. She is depicted with a beautiful coiffure arranged in a raised mass of hair locks. Small circular ear-ring is seen in her left ear while the right ear is not visible. She is wearing a thick necklace closely fitted and another suspended between the breasts. One perpendicular string is seen hanging from her neck. She is looking towards her master. Portion below the waist of Umā is richly ornamented. The left leg of Lord Maheśa is tied with a well carved cord coming to his genetic organ.

The figures of Gaṇeśa and Kārtikeya are seen on two ends of the pedestal. Gaṇeśa in turn is followed by two male figures most probably Gaṇas holding basket like objects over their heads. Gaṇeśa has goad in his left hand and Kārtikeya is on his peacock close to the seated lion. The figure on the whole is a beautiful piece of *Katyūrī* art. Another icon almost similar to the above is also noteworthy (Plate VII).

Lakṣmī-Nārāyaṇa

In this image God Viṣṇu (Plate VI) is seen along with Lakṣmī, his consort in embracing attitude. Both the figures wear high crowns decorated with jewels. He is holding full blown lotus with stalk in his upper right hand and a conch in the lower right. With his lower left hand he is fondling his consort while the upper left is holding disc above the left shoulder of the goddess. The fingers of his lower left hand are visible on the left breast of Lakṣmī. Similarly the goddess is embracing the Lord with her right hand. Her fingers are obviously visible on the right shoulder of Viṣṇu.

God Viṣṇu is wearing richly decorated ear ornaments and broad necklaces in his neck. The *śrīvatsa* is seen soldered in the middle of the second necklace. Armlets and bracelets are also seen. Three stringed sacred thread passes over his left shoulder. Broad waist band with beaded borders (*Maṇimekhalā*) are also seen. He is seated on Garuḍa with his left leg folded and the right one resting on a raised *pādapīṭha* supported by a seated male figure. Lakṣmī is also wearing two necklaces tightly fitted in the neck. The third necklace is a thinly beaded string coming to the navel *(Nābhichhandaka)*. Heavy ear-rings are hanging in her ears. She is seated in the left lap of her master with her right leg folded and the left one resting on a pedestal *(pādapīṭha)* supported by a seated female figure. The flying Garuḍa is also richly ornamented.

Harihara

Hari (Viṣṇu) and Hara (Śiva) have been depicted in the present figure (Plate IX). The left half represents Viṣṇu with a disc in his upper left hand and a broken conch in the lower left. Below the lower left hand of Viṣṇu standing Garuḍa and *Chakra-Puruṣa* with a lady a ttendant have been depicted.

The right half of the figure represents Śiva. He is holding trident in his upper right hand and some indistinct object in the lower right now completely broken. A Śaiva Gaṇa, seated bull and a standing female attendant are noticed.

The figure of Harihara is wearing a crown *kirīṭamukuṭa* and high *jaṭājūṭa* richly ornamented. A broad necklace is closely fitted in the neck while another necklace made of similar design is hanging over the chest. A sacred thread is also seen coming from the left shoulder and touching the waist. A *kaustubhamaṇi* or *śrīvatsa* is seen between the two necklaces. Armlets and bracelets are also obvious. A long *vaijayantīmālā* is up to the knees. Portion below the waist is ornate. A small pedestal supporting the feet of the figure is also finely carved. Above, close to the trident is seen a seated figure of Brahmā. The halo is now badly damaged.

Sūrya

The Sun God (Plate VIII) is standing on lotus, holding two stalked full bloomed lotus flowers in both the hands. The God is bearing *kirīṭamukuṭa, kuṇḍala, ekāvalī, dhotī* and a long *vaijayantīmālā* coming below the knees. The figure on the whole is well preserved and can be assigned to 13th Cent A.D.

Gaṇeśa

A figure of Gaṇeśa (Plate X, Fig. 1) sitting in *lalitāsana* pose has been carved in an ornamental panel (*Rathikā*). It is four handed holding *aṅkuśa, paraśu, pāśa, and modakapātra.* He is seen tasting sweet balls with his trunk.

Durgā

The standing figure of Goddess Durgā (Plate X, Fig. 2) has been depicted four handed holding in her upper right hand probably trident and in upper left hand a disc (*Chakra).* In her lower left hand she is holding club (*Gadā*) and the lower right is broken. Head of a lion figure is seen near the right leg of the Goddess. She is wearing crown, ear-rings and is draped in a *sārī*. It may also be assigned to 13th Cent. A.D.

UMĀ DEVĪ TEMPLE, KARṆAPRAYĀGA

The temple of Umā Devī (Plate XI, Fig. 1) stands on Karnprayag-Chamoli road close to the bank of river Pindar where the Alaknanda meets the former. The temple itself is a late construction and may be assigned to later 18th Cent. A.D. It is entirely made of stone blocks. The *adhiṣṭhāna* is decorated with few mouldings. *Jaṅghā* is plain and simple. *Nāgara* style curvilinear *śikhara* is *triratha* in plan. Its *bhadra* is plain and *karṇas* are decorated with two *bhūmi-āmalakas*. The *śikhara* is surmounted by a wooden canopy. The images of Śiva and Pārvatī kept in the cella are examples of very fine workmanship. They are made of black basalt stone and may be ascribed to 13th Cent. A.D. Other sculptures of the same type of stone are kept in the *maṇḍapa* of the temple for worship. The temple is in a good state of preservation, but the court-yard is not properly maintained.

TEMPLE OF BHĪMEŚWARA MAHĀDEVA

This shrine (Plate XI, Fig. 2) stands just below the dam close to Bhimtal lake and is rectangular in plan, measuring 4.47 x 5.08 m. The temple was built by the Chānda ruler Bāja Bahādura in 17th Cent. A.D. The original architectural features are very much confused due to subsequent repairs. It enshrines one corroded Śiva Liṅga about 45 cm. high and also images of Gaṇeśa and Śiva belonging to c. 14th Cent. A. D. The Śiva Liṅga is the principal object of worship and may be considered older than the rest of the sculptures. Many other sculptures of Gaṇeśa, Śiva and Dwārapālas and architectural items are placed under a tree in the court-yard of the temple. Some original architectural pieces of the temple are also kept in a corner of the court-yard. One partly damaged stone umbrella (Vitāna) (Plate XII) bearing lotus design was traced on the spot which was most probably used as a canopy of a colossal image which is now lost.

Though the temple has lost most of its original features, it deserves proper care and attention in order to protect the sculptures lying in the court-yard and also in the cella of the temple.

MUNḌEŚWARA MAHĀDEVA TEMPLE

The temple of Munḍeśwara Mahādeva is situated on the confluence of Swal and Supe rivers (tributaries of Kosi), at a distance of 13 km. from Almora to the north-east. There is a group of another five small temples standing in the same court-yard. The main temple is rectangular in plan and measures 3.96×3.35 m.

externally. The lower portion of the main *jagatī* (plinth) is decorated with three successive mouldings. The *manḍovara* (Central cubical portion) has a projection on the front side and corners are indented above the plinth. The *Nāgara* style curvilinear *śikhara* is *triratha* in plan which is divided by three *bhūmi-āmalakas* in four parts. The tower (*Śikhara*) is surmounted by a big *āmalaka* which contains a long stone piece with conical top bearing a circular cut in the middle. There is another temple (Plate XIII) about 6.10 m. high in the same court-yard which calls for attention. The *vedībandha* of this temple bears mouldings where as corners are indented occasionally. The *manḍovara* is decorated with mouldings instead of indentations and has been provided with a prominent projection in front. The tower (*Śikhara*) portion contains the usual *āmalaka* and a vessel with conical lid. The position of *bhūmi-āmalakas* in the tower of this temple is same as in the former.

There is an image of Śiva-Pārvatī (Plate XV) made of greenish stone belonging to the 13th Cent. A. D which deserves special treatment. In this figure Śiva and Pārvatī are seated on a caprisoned bull. Śiva is holding *mātu-liṅga* in his lower right hand and a trident in the upper right hand. Pārvatī is sitting on the left thigh of Śiva and a serpent with three hoods is seen over her left shoulder in the upper left hand of the Lord. She is embracing Śiva with her right hand and holding a mirror in her left, resting on the left thigh. Śiva in return is fondling Pārvatī with his left hand. The figure along with the high *jaṭājūṭa* is richly ornamented. A small and slender figure is standing before the seated bull holding something in its right hand. On the upper end of the statue close to the halo five Śiva Liṅgas have been depicted which is very interesting. Among the other sculptures in this temple, images of *Anantaśayanam* Viṣṇu (Plate XIV) and fragmentary remains of a colossal image of Śiva are worth noting. The four armed Viṣṇu lying on the serpent coil (*Śeṣa*) is attended by the Goddess Lakṣmī. Brahmā is seen coming out of the navel of Viṣṇu figure. Lord Brahmā is flanked by other deities. The main figure of this colossal image is missing. The door-jambs bear decorative motifs and *dwārapālas* with tridents. The upper portion bears a panel of *Navagrahas* and temple replicas containing figures and decorative designs.

This particular temple is in a fairly good condition and has fortunately escaped any attempt at renovation so far. The other four temples standing in front of the main temple are also of the same pattern. Though these structures are tilted but their architectural features have survived excepting that of one standing on the left end. Every temple of this group contains a Śiva Liṅga as an object of worship. All of them have been repaired by the Uttar Pradesh State Archaeological Department, Lucknow.

PĀTALA DEVĪ TEMPLE, ALMORA

The stone temple of Pātala Devī (Plate XVI) is about 12.18 m. high situated at a distance of 2.5 km. to the north from Almora proper. In the cella of this temple an image of Chāmuṇḍā, two figures of Gaṇeśa and one of Śiva-Pārvatī are under worship. It is surrounded by a roofed verandah supported on pillars. A Nandī (Plate XVII, Fig. 1) is standing just in front of the cella. The temple stands in a court-yard with a Dharmashala and a small room attached to it. The plinth and the central cubical portions are severely plain. Mouldings are seen on the corners of the central cubical portion. The plain *śikhara* has a conical stone piece bearing carvings. It has been demarcated from the central cubical portion by cornice designs. A lion figure bearing red polish is placed on a projected stone piece on the front side of the central cubical portion at the place of *śukanāsa. Kīrtimukha* of the same material is fixed just below the tower (*Śikhara*) portion. This temple was built by a Chānda Rājā some times during the early 18th Cent. A. D.

The image of goddess Chāmuṇḍa (Plate XVIII, Fig. 2) having elongated heavy breasts is the principal object of worship in this temple. It wears a beaded necklace, a head gear with beaded pearl strings and a flat shaped crown. She is holding a sword now broken in her upper right hand and a bowl (Pyālā) in the lower right resting on the right knee. She is holding *khaṭvāṅga* in the lower left hand which is supported by the upper left whose one finger is pointing to the mouth denoting furiousness of the goddess. An *Ūrṇā* or third eye is also seen on the forehead. The deity is seated on a human figure (*Śavavāhanā*) and an animal figure is seen coming out below the right leg. A long '*muṇḍamālā*' is suspended from the shoulders to the waist.

The figure of Gaṇeśa (Plate XVIII, Fig. 1) is sitting on a lotus. It is probably four handed but the objects in hands are indistinct.

TEMPLES AT BĀGEŚWARA, ALMORA

Bāgeśwara is situated at a distance of 90 km. from Almora to the north, There are three temples as detailed below :—

(1) The temple of Bāgeśwara (Plate XVIII, Fig. 2) 'god of speech' or as the local people call it Bāghanātha (Vyaghreśwara), is the main shrine standing in a spacious court-yard along with three small Dharmshalas and other three small temples. Worth noticing feature of this temple is that the *jaṅghā* portion is decorated with three *rathikās*, each on three sides. These *rathikās* are also surmounted by miniature *śikharas*. The cella of the main temple contains one Śiva Liṅga and figures of Durgā and Pārvatī. In the front of the cella there is a Maṇḍapa (assembly hall) which is obviously a late addittion and has disturbed the frontal view of the

principal shrine. The remaining three sides are decorated with indented mouldings (*Bhumi-Āmalakas*) on the corners made in receding order as well as on the projections in the middle. The verandah provided in front of the projections covers the plinth and also a part of the central cubical portion. Thence begins the tower portion ornamented with mouldings of same pattern and conical designs. The tower is surmounted by a big *āmalaka* covered by a wooden canopy. The following sculptures are scattered in the court-yard of this temple.

1. Figure of Pārvatī and Kaumarī (30×30 cm.),
2. Chaitya bearing three figures (30×60 cm.),
3. Figure of Śiva-Pārvati (36×27 cm.),
4 Figure of Śiva-Pārvatī (45×52 cm.),
5. Figure of Pārvatī (57×27 cm.),
6. A panel containing three figures (30×30.5 cm.),
7. Another panel bearing *Navagraha* figures damaged (32×54 cm.),
8. One Śiva Liṅga (56×19 cm.),
9. A big panel showing incarnation of Viṣṇu (38×96 cm.),
10. A panel bearing figure of Viṣṇu (29×61 cm.),
11 Śiva and Pārvatī (39×25 cm.),
12. Śiva Liṅga (48×19 cm.),
13. A figure in round with four standing features and a face on the top (42×18 cm.),
14. Śiva-Pārvatī (38×36 cm.),
15. A panel showing procession (36×22 cm.),
16. Śiva-Pārvatī (37×27 cm.),
17. A big slab showing crown features (82×85 cm.),
18. Gaṇeśa (56×43 cm.),
19. Sūrya image (60×48 cm.),
20. Figure of Viṣṇu (60×20 cm.),
21. Viṣṇu (65×30 cm.),
22. Lakṣmī (55×30 cm.),
23. Śiva-Pārvatī (55×37 cm.),
24. Śiva-Pārvatī (58×42 cm.).

Besides, images of Durgā, Śiva-Liṅgas bearing four faces, one Nandī, two figures of Gaṇeśa are also kept in the court-yard.

Śiva

The image of a three faced Śiva (Plate XIX) is fixed in the boundary wall of the Śiva temple of Bāgeśwara. Most probably this icon was used in the original temple architecture at the place of *Śukanāsa.* The present temple of Bāgeśwara Mahādeva appears to be a later construction.

Pārvatī

The four handed figure of goddess Pārvatī (Plate XX) is standing on a full bloomed lotus attended by two female Chauri bearers and devotees. The lion face is noticed near the right leg and a bull (*Vṛṣabha*) near the left leg. The figure is bearing an ornamented *jaṭājūṭa* under which the locks of hair are coming up to fore-head She is holding *vajra* (thunderbolt) in her upper right hand and skin of monitor in her upper left In her lower left hand is seen a *kalaśa,* where as the lower right is in *varadamudrā* The figure is richly ornamented and folds of drapery have been very finely executed. She is wearing a necklace close to her neck and a nābhichhandaka. A three stringed long garland is suspended below the nave from her shoulders passing over the breasts. The halo is also nicely carved. The head of the goddess is flanked by Mālādhārī Vidyādharas. On the left below the Vidyādhara, the figure of Gaṇeśa is shown seated where as above the *vajra* in the upper right hand is seen an indistinct object. A Kubera like figure is also depicted above the upper right hand. The figure as a whole is a beautiful specimen of mediaeval period.

Umā-Maheśwara

The icon of Umā-Maheśwara (Plate XXI) is partly corroded. Halo has been designed on petal and bead pattern. Goddess Umā is seen seated on the left thigh of Lord Maheśwara. Both the figures are decorated with high *jaṭājūṭa.* The locks of hair are seen below their heads. Lord Maheśwara is wearing ear-rings, beaded necklace, armlets and bracelets. He is holding trident with his upper right hand and fondling his consort by his upper left. The lower right hand is resting on his right thigh where as the lower hand is seen upraised in between the two figures The goddess Umā is two handed. Her right hand is resting on the right shoulder of the Lord and with left she is probably holding a mirror. She is wearing a well carved torque and an *ekāvalī* suspended between her breasts. The broad girdle is decorated and the *sārī* has been designed on petal pattern. Face of the bull and the figure of a lion are also there as their vehicles. A lady figure is seen standing just on the left side of the lion below the right foot of Umā.

Sūrya

The figure of Sūrya (Plate XXII, Fig. 1) was found placed in the court-yard of Bāgeśwara, In this icon the Sun god has been depicted holding two full blown stalked lotus. He is wearing a richly ornamented *kirīṭamukuṭa*, a heavy necklace and ear-rings. The sacred thread is also obvious. He is wearing bracelets and a long ornate girdle. His upper scarf (*Uttarīya*) *is* hanging from his shoulders over the arms. The main figure is flanked by depiction in three tiers. The upper tier contains two corroded figures on the either side close to the lotus flowers. In the middle tier two standing male figures are seen on each side. The lower tier bears male and female figures each on both the sides. The chariot of the sun is drawn here by seven horses and his charioteer (*Sārathī*) Aruṇa is seen just below the god holding reins in his hands.

Mahiṣāsuramardinī

Six armed Mahiṣāsuramardinī (Plate XXII, Fig 2.) has been delineated with high *jaṭājūṭa*. She is wearing disc like ear-rings, armlets, bracelets, a torque and a *nābhichhandaka*. The drapery is also very finely decorated with ornamentation visible on the folds. Her upper right hand is partially broken. In the middle right hand she is holding a trident and attacking the demon Mahiṣāsura with it. In the lower right hand she is holding a sword and in the upper left a shield. Her middle left hand holds a goad and with her lower left hand she is holding the hair of the demon. The head of a lion has also been depicted pouncing upon the demon *Mahiṣa*.

Gaṅeśa

The figure of four armed Gaṇeśa (Plate XXIII, Fig. 2) is seen seated on a lotus wearing a beaded necklace and armlets. *Yajñopavīta* or *Yogapaṭṭa* is seen passing over his belly under the left arm which comes upto the right knee. The objects in the upper and lower right hands are not clear. In the upper left hand is seen an axe (*Paraśu*) and in the lower left a sweet-pot.

In another icon four armed Gaṇeśa (Plate XXIII, Fig. 1) is seated on a lotus. He is holding a tusk in his lower right hand and an akṣamālā in the upper right. A paraśu is seen in his upper right hand and a sweet-pot in the lower left.

Śiva Liṅga

A four faced Śiva Liṅga (Plate XXIV) wearing high jaṭājūṭa is also noteworthy It is a beautiful specimen of Chaturmukhī Śiva Liṅga of about 12th Cent. A. D.

(2) TEMPLE OF BHAIRAVA NĀTHA

The cella of the temple contains a Śiva Liṅga and a figure of Durgā. About a dozen images of Nandī, Gaṇeśa, Viṣṇu with Vārāhī and pieces of Śiva Liṅgas and other fragmentary figures are also kept in the court-yard of the temple. The temple itself is a new construction, but the sculptures lying there are of artistic interest.

(3) TEMPLE OF VĀNEŚWARA

This temple (Plate XXV) is situated in a seperate court-yard and is about 11 metre high. The plinth and central cubical portions are severely plain excepting occasional mouldings on the lower portion of the plinth. The central cubical portion has three projected niches on the three sides as described in the above temple of Bāgeśwara. The *śikhara* also bears occasional mouldings and indentation and is surmounted by an *āmalaka* with a vase on it. In the cella itself there is a Śiva Liṅga and a Śiva-Pārvatī image fixed in the inner niches apart from the sculptures mentioned above.

TEMPLE OF SOMEŚWARA MAHĀDEVA, ALMORA

It is situated at a distance of 38 Km. to the north of Almora. The temple (Plate XXX, Fig. 2) is built of stone with a wooden canopy over the tower. The plinth is decorated with mouldings in two seperate lines. The central cubical portion is decorated with occasional mouldings up to the beginning of the tower. The *Nāgara* style curvilinear *śikhara* is *triratha* in plan. Its *bhadra* aspect is plain and *Karṅas* are decorated with *bhumi-āmalakas*. There is one big āmalaka over the tower. The cella contains a Śiva Liṅga and six figures of Śiva-Pārvatī, Lakṣhmī-Nārāyaṇa, Durgā and Śiva standing with two fragmentary figures. One image of Gaṇeśa is also there. Three other small temples of the similar pattern are standing in the same court-yard, one of them accomodates a figure of Gaṇeśa, the second a Śiva liṅga and the third another Śiva Liṅga. There is a modern *Nandī* figure of white marble seated in front of the cella. The temple is in a dilapidated condition.

The temples of Baijnātha (Plate XXVI) and Jāgeśwara (Plate XXVII) in Almora district are very fine examples of *Katyūrī* and *Chānda* architecture.

DEVALA TEMPLE

The temple of the name stands on the confluence of the rivers Kaliganga and Pindar in Chamoli district. Though a late construction, it contained a few notable sculptures of *Katyūrī* period, now shifted to the State Museum, Lucknow. Among the remaining sculptures a figure of Pārvatī (Plate XXVIII) is very fine specimen of *Katyūrī* art. The four armed figure of goddess Pārvatī is holding a full blown stalked lotus and a rosary in her upper right hand and a trident in the upper left. Her lower right hand is in *varadamudrā* and in the lower left she holds a *Kalaśa*. She is wearing high *jaṭājuṭa*, armlets, bracelets and *nābhichhandaka*. An ornamented girdle and folds of drapery have been very finely depicted. Two female attendents and a lion face are also visible. The figure on the whole is an excellent specimen of *Katyūrī* art. While surveying the site adjoining the temple, it was informed by the local people that the sculptures in the temple were brought from Tunura (Tyunera), an ancient site on the opposite bank of the river Pindar. The site covering an area of about an acre of land is very important from archaeological point of view. Most probably the remains of an ancient temple may be discovered if the site is excavated properly.

GOPEŚWARA

Temple of Gopeśwara (Plate XXIX) is situated in Chamoli district. Its cella (*Garbhagṛaha*) is square in plan. Plinth and the central cubical portions of the temple are decorated with a few occasional mouldings upto the beginning of the tower. The *Nāgara* style curvilinear *śikhara* is *triratha* in plan. The middle projections of the *śikhara* are plain and simple but its corners are decorated with *bhumiāmalakas*. The tower is surmounted by a big āmalaka which is covered by a wooden canopy. A few noted sculptures are kept in the cella and also in a courtyard(Plate XXX, Fig. 1). Among them figures of Gaṇeśa, Kārtikeya, Viṣṇu, Sūrya, Durgā, Pārvatī and Śiva are worth mentioning.

Gaṇeśa

A mutilated icon of four armed seated Gaṇeśa (Plate XXXI) is holding sweet-pot in his lower left hand, The objects in other three hands are not clear. He is wearing armlets, bracelets, a long beaded necklace and a snake as sacred thread. The figure may be ascribed to 13th Cent. A. D.

Indra

The idol (Plate XXX II) probably Indra is wearing armlets, necklace, *udarabandha*, *yajñopavīta* and *vrītakunḍala*. The *prabhāmandala* around his head is designed on lotus petal pattern. His right leg is hanging below the seat while the left is bent in the *Utkūtikāsana* posture. The deity is two armed. In his right hand he holds thunderbolt (*Vajra*) while the left is resting on the left knee. Two attendants are seen on both the sides of the god. Below his seat a devotee is noticeable.

Another two armed standing idol of a *Śaiva Dwārapāla* (Plate XXXIII, Fig. 2) wearing high *jaṭājūṭa*, necklace and *dhotī*, is holding a trident in his right hand. With his left hand he is holding some indistinct object. On the whole the image appears to be a beautiful specimen of 13th Cent. A. D.

Pārvatī

The four armed goddess Pārvatī (Plate XXXIII, Fig. 1) is standing on a pedestal, holding rosary with her upper right hand. Her upper left hand is broken. With her lower left hand she is holding a *kalaśa* where as her lower right hand is in *varadamudrā*. She is wearing high *jaṭājūṭa*, ear-rings, necklace, *nābhichhandaka* and *dhotī*. Folds of her drapery are very beautifully delineated. *Prabhāmanḍala* around her head is also ornamented with floral design. Two female attendants are seen on both the sides of the goddess. A lion and a deer are also seen just near the legs.

Sūrya

The image of two armed Sun god (Plate XXXIV) standing in *samapāda* pose holds full bloomed stalked lotus in each hand. He is wearing *kirīṭamukuṭa*, armlets, bracelets, necklace, ear-rings and *udarabandha*. A long *vanamālā* is also seen hanging from his shoulders upto knees. He has been depicted in *udīchya-veśa*. The figures of Rajñī, Nikṣubhā, Danḍa and Piṅgala are also visible. Head of the figure is flanked by two *mālādhārī vidhyādharas*. Another two armed figure of Sun god (Plate XXXV, Fig. 1) is holding full bloomed stalked lotus in each hand. He is wearing *kirīṭamukuṭa*, beaded necklace, ear-rings, a girdle (*Mekhalā*), coat and boot. Spiral locks of hair are seen below the crown. Here goddess Rājñī and Nikṣubhā, wives of the god are absent but Danḍa and Piṅgala are obviously present. His head is surmounted by a halo (*Prabhāmanḍala*) carved in lotus petal design. They can be assigned to 13th Cent. A. D.

Viṣṇu

Standing in *samapāda* pose the four armed Viṣṇu (XXXV, Fig. 2) is holding a full bloomed lotus (Padma) in his upper right hand and conch (*Śaṅkha*) in the upper left. Two standing figures *Āyudha-Puruṣa* in *namaskāramudrā* are visible on the either side of the figure The god is wearing *kirīṭamukuṭa*, ear-rings, armlets, bracelets, a long beaded necklace, another small necklace, sacred thread, girdle and *dhotī*. Folds of *dhotī* have been very nicely depicted. A long *vanamālā* is coming below the knees. On stylistic ground the image may be placed in c. 9th Cent.. A D.

NAVA KUCHIYA TAL

This Tal is situated at a distance of 4 Km. from Bhimatal. There are two temples namely the Temple of Mahādeva and the Temple of Devījī standing on the bank of the Tal, with mosque like dome. The temple is a recent construction and no architectural importance can be attached to it but there is a very fine image of Gaṇeśa made of black basalt belonging to the 12th Cent. A. D. This is really a very good image and deserves proper care.The temple is severely plain both within and without. There is one wheel like depiction on one wall of the temple just behind the figure of Gaṇeśa. The next item worth noting is the cow faced water spout made of buff stone. It has been fixed for the outlet of water of the temple. The temple stands within a court-yard with no proper fencing and is about 5.80 m high.

THE TEMPLE OF DEVĪJĪ

It is so called because a beautiful image of Ramā, the consort of Viṣṇu is installed in the cella alongwith an image of Gaṇeśa and fragmentary pieces of a colossal Viṣṇu image. The temple architecture has no importance but the images enshrined therein are of very much artistic value. The image of Ramā is the best among the whole lot. It is made of black stone and may be treated as a sculpture of 13th Cent. A. D. The other images are also fine art pieces which deserve proper care and necessary protection.

DAMAYANTĪ TAL

Tal is named after Damayantī, the wife of Rājā Nala and the daughter of Bhīmasena of *Mahābhārata*. This Tal is situated at a distance of 5 Km. from Bhimatal. It is said that Nala and Damyantī were living at the place during the *Mahābhārata* period. At present Damyantī Tal is in the shape of a small water reservoir. There are two temples of modern period situated above the Tal. In one of them is a very fine image of Viṣṇu (Plate XXXVI) about 76.20 cm. high, made of black basalt belonging to the late mediaeval period. The stone image of Viṣṇu is holding in its back right hand the club (*Gadā*), in the back left hand the wheel (*Chakra*), in the front left hand the conch (*Śaṅkha*) and the front right hand is in *varadamudrā*. The god wears *kirīṭamukuṭa*, ear-rings (*Kuṇḍala*), torque, necklace, *śrīvatsa*, armlets, *yajñopavīta* and *udarābandha*. A long *vanamālā* is seen upto his knees. Two male and a female attendants are standing and a male is sitting on the right side of the deity where as three standing and a sitting male figure is seen on the left side. One of the standing males on the right side holding *śaṅkha* in his left hand and a male standing on the left side holding a *chakra* in his right hand may be identified as *Śaṅkha-Puruṣa* and *Chakra-Puruṣa* respectively. The pedestal is ornate with floral design. The sculpture is a very good piece of art and deserves proper care and protection.

A few fragmentary architectural items of an old temple lying there indicate that originally there was a sizable temple at the site most probably in the 16th Cent. A. D A figure of Gaṇeśa and a marble slab bearing foot prints are also there. The Gaṇeśa figure is obviously a 14th Cent. sculpture. The other items are not very important from historical or artistic point of view. It was informed on the spot by an old man that the image of Viṣṇu, Gaṇeśa and the foot prints alongwith the architeotural pieces were unearthed from the Tal.

SĪTĀWANĪ TEMPLE

Sītāwanī temple is situated at a distance of 10 Km. from Pavalgarh in the Kota forest-range, district Nainital. The temple is not very old but accomodates a very fine image of Viṣṇu of small size. Another image of Gaṇeśa is also a good art piece. Besides, a number of fragmentary images mostly of Viṣṇu, Nandī etc. are placed in the court-yard of the temple. All of them belong to the 14th Cent. A D. The temple has no architectural specialities.

NĀRĀYAṆA TEMPLE AT VILLAGE MĪṄGA-KARNPRAYAG, CHAMOLI

The site of Mīṅga is situated at a distance of about 30 Km. from Karnprayag on the Gwaldam-Karnprayag road on the bank of Pindar river. Formerly there was an old stone temple in the village Mīṅga which collapsed due to some natural calamity and the images and architectural items of the old temple were shifted to the place just on the side of the above road. About a dozen fragmentary sculptures of Viṣṇu, Ramā-Viṣṇu, Garuḍa etc. have been kept in the newly constructed small temple which is known as Nārāyaṇa temple. The fragmentary sculptures indicate that formerly a life size image of Viṣṇu was under worship in the old temple. The main figure of Viṣṇu now kept in the present small temple is partly damaged. The top portion of the image is completely chopped off.

The space around the figure depicts *Daśāvatāra* (Ten incarnations of Viṣṇu) figures where as the lintel bears a *Navagraha panel* partly damaged. The figures of Brahmā and Śiva flank the Viṣṇu figure. Here Lord Viṣṇu has been shown with four attendants. Two women devotees have been depicted paying homage to the Lord. The decorative motifs (Vyālas) have been also richly carved.

Besides, image of Garuḍa carrying Viṣṇu and Ramā is kept in the same temple.

NANDA KEŚARĪ TEMPLE

It is approachable via Almora-Baijnath-Gwaldam road. From Gwaldam one has to cover a distance of 19 Km. by forest road. It stands on the bank of river Pindar in the district and tehsil Chamoli. There are two temples in the court-yard with respective *manḍapas* (assembly halls) in front of them. They are entirely built of stone blocks acquired from the local hills. The temple is hardly fifty years old.

About 12 sculptures made of local greenish stone are scattered in the court-yard. These include Śiva Liṅgams, lion figures, Gaṇeśa and Nandī. The temple of Nanda Keśarī itself contains seven sculptures of the same period and style. Out of them the figures of Gaṇeśa, Kārtikeya, Śiva-Pārvatī are noteworthy. They can be safely assigned to 15-16th Cent. A. D.

BINDASARA TEMPLE

An old temple (Plate, XXXVII) of this name is standing in the midst of a dense forest of oak trees on the bank of a small river in the Doātolī range of lower Himalayan tract, district Pauri. The site is approachable by a bridled road from Gairsen in Chamoli district at a distance of 22 Km. The site is 2740 m. high from the sea level.

The entire structure of the temple is made of stone blocks obtained from the local hills. The architecture is square in plan The Garbhagṛha is also square in which 9 Śiva Liṅgas and a modern figure of Ramā-Viṣṇu have been installed for worship. Vertically the temple architecture can be divided in three constituent parts namely *vedībandha*, *manḍovara* (central cubical portion) and *śikhara* (tower). The whole architecture is severely plain. Only corners of the *śikhara* are decorated with *bhumi-āmalakas*. Top portion of the tower is in drum shape which is covered by a modern canopy supported by finely carved small pillars.

There is another small temple (Plate XXXVIII) standing very close to the main architecture. Its lintel bears a beautiful depiction of scroll work. The architecture of the third temple in the same court-yard is very simple. The one faced Śiva Liṅga (Plate XXXIX) is kept in the *garbhagṛha* of this temple which is obviously an exquisite workmanship of Katyūrī period. The hair style of the face is arranged in spiral locks parting from the middle. The eyes, eyebrows and ears have been chiselled in Gupta style. On the whole the face bears very charming look. Besides, a number of carved stone pieces are scattered in front of this small temple.

Sixteen stone images of early mediaeval period are placed in front of the main temple. Among them figures of Bhairava, Pārvatī, Durgā, Kārtikeya, Gaṇeśa, Saraswatī, Andhakāsura-badha aspect of Śiva are noteworthy (Plate XXXX). In the Andhakāsura-badha figure of Lord Śiva is seen destroying the demon. Here Lord Śiva is wearing the skin of the elephant as his upper garment. Here the four armed figure of Śiva is seen attacking the demon with trident holding in two lower hands. The upper two are seen holding skin of the elephant. He is wearing armlets, *muṇḍamālā* and a girdle. A snake is seen in his neck.

Another image of Mahiṣāsuramardinī (Plate XXXX) is seen with a sword in her lower right hand and with the other hand she is trying to over power the demon by catching his leg. Upper arms alongwith the head are missing. She is pressing the head of Mahiṣa by her right leg. The goddess is wearing armlets, bracelets, *nābhichhandaka* and a girdle. Folds of drapery have been very finely carved.

A four armed seated figure of Gaṇeśa (Plate XXXX) is holding a *paraśu* in his upper left hand and a sweet-pot in his lower left. His lower right hand is broken and the object of upper right hand is indistinct. He is wearing armlets and *nāga-yajñopavīta* as sacred thread. A beaded string (*Maṇimālā*) is visible on his forehead. Two lions are depicted below the pedestal.

A two armed female figure gripping a sword in her hands (Plate XXXXI), most probably a goddess, appears in attacking pose.

A very big Nandī figure is installed at a distance of about 50 m. in front of the main temple. Close to this Nandī another figure of Gaṇeśa is also seen. These figures are carved in greenish schist stone.

LIST OF SITES AND MONUMENTS SURVEYED BUT NOT DISCUSSED IN THE PRESENT WORK

S.No.	District	Tehsil	Village or Town	Name of Monument with brief description	Period
1	2	3	4	5	6
1.	Almora	Ranikhet	Bhainskhet	An old temple dedicated to Sūrya.	c. 14th Cent. A. D.
2.	—do—	—do—	Bhikiyasen	There is an old temple of Nandakeśwara Mahādeva.	—
3.	—do—	—do—	Dol	At a distance of 9 km. from the village stands a large temple of Kapileśwara dedicated to Śiva built by Udyota Chanda, a Chānda ruler.	c. 17th Cent. A. D.
4.	—do—	—do—	Almora	One Mosque is standing there.	c. 16th Cent. A. D.
5.	—do—	—do—	Burmadeo	At a distance of about 13 km., is situated a famous shrine of Purṇāgiri where pilgrims from the mountains and plains go to worship Goddess Pārvatī.	c. 16th Cent. A. D.
6.	—do—	Almora	Pinnath	There are several temples dedicated to different aspects of Lord Śiva. One small temple about 2·40 to 3.00 metre high is dedicated to	1691 A. D.

1	2	3	4	5	6
				Bhairava. The other temple close to it bears most probably figures of Chānda rulers on its wall. The third temple contains a copper plate grant by Udyota Chanda dated 1691 A. D. and also another copper plate by Bāja Bahādura Chandra bearing date A. D. 1954.	
7.	—do—	—do—	Katyur	A temple sacred to Bhramarī Devī endowed by Rājā Jagata Chanda in 1712. Bhramarī is the name of Durgā.	1712 A. D.
8.	—do—	—do—	Almora	An old Hanumāna temple.	—
9.	—do—	—do—	Paltan Bazar	Baṭuka Bhairava Bholānātha temple.	—
10.	—do—	—do—	—do—	Ratneśwara temple.	—
11.	—do—	—do—	—do—	Badrīnātha temple.	—
12.	—do—	—do—	Narsingh Bari	Tula Rameśwara Mahādeva temple.	—
13.	—do—	—do—	Lakshmeshwar	Śiva temple.	—
14.	—do—	—do—	In the campus of collectorate	Old Nandā Devī temple.	—
15.	Almora	Almora	Lala Bazar	Nandā Devī temple.	—
16.	Garhwal	Pauri	Srinagar	The ruins of the palace of Rājā Ajayapāl of the Chānda	—

1	2	3	4	5	6
				dynasty. According to Fuhrer and Rahul Sankrityayana (In his book 'Himālaya Parichaya' page 336) Ajayapāla ruled in 16th Cent. A. D. He erected a temple in 1512 A. D.	
17.	—do—	—do—	Devalgarh	A group of old temples.	c. 12-13th Cent. A. D.
18.	—do—	—do—	—do—	The temple that stands here is one of the oldest and most honoured temples in Garhwal dedicated to Śiva.	c. 12th Cent. A. D.
19	—do—	—do—	—do—	Temple of Rāja Rājeśwarī (Most probaby Goddess Durgā) was founded by Rājā Ajayapāla Deo in 1512 A.D.	16th Cent A. D.
20.	—do—	Lansdown	Mandal	About 6 Km. east are the ruins of an ancient city now known as Pandwala, visited by Hiuen Tsang.	c. 7th Cent. A. D.
21.	—do—	Tehri	Mahar	One old Śiva temple called Neel Chameśwarī.	c. 14th Cent. A. D.
22.	Nainital	Haldwani	Bhimtal	In Mauza Silotia there are two copper grants one of Bāja Bahādura Chandra dated 1566 and the other of Udyota Chanda dated Śaka 1613.	

1	2	3	4	5	6
23.	—do—	Kashipur	Kashipur	A tank by the name of Droṇasāgara said to have been constructed by the five Pāndavas for the use of their teacher Droṇa, 180 metre square in area.	c. 16th Cent A. D.
24.	—do—	—do—	—do—	There are three mounds ranging in height 3·0 to 9.00 metre, The highest mound being 15 metre above the surrounding area called Bhamgaon, or Bhimgata, another mound 180 metre in breadth are ruins of a temple.	c. 16th Cent .A. D.
25.	—do—	—do—	—do—	Ruins of two small temples.	c. 16th Cent. A.D.
26.	—do—	—do—	—do—	Pangīr Gosāin Kā Tīlā spread over about 21 metre surrounded by a brickwall, 2.0 to 3.60 metre in height.	c. 16th Cent. A.D.
27.	—do—	—do—	—do—	A number of other mounds, most probably they are the ruins of temples.	—
28.	—do—	Ram nagar	Ram nagar	Temple of Gūlara Siddha near Koshi river.	—
29.	—do—	—	About 3 miles from Bhowali	Ghorakhal temple.	—
30.	—do—	—	—do—	Ghorakhal, Golla Devatā temple.	—

1	2	3	4	5	6
31.	Chamoli	Chamoli	Hatpatti, Malla Nagpur	A temple of Lakṣmī-Nārāyaṇa.	c. 16th Cent. A. D.
32.	—do—	—do—	Anusuiya Devi	A temple of Anusuiyā Devī.	c. 16th Cent. A. D.
33.	—do—	—do—	Meen Gandhera	A temple of Lord Nārāyaṇa.	c. 14th Cent. A. D.
34.	—do—	—do—	Kodima	The temple of Srī Hariyālī Devī.	c. 14th Cent. A. D.
35.	—do—	—do—	Narain Bazar	An old temple of Lakṣmī Nārāyaṇa.	c. 14th Cent. A. D.
36	—do—	—do—	Chopta	A temple of Girjāmāī.	c. 14th Cent A. D.
37.	—do—	—do—	—do—	Another temple of Lakṣmī Nārāyaṇa.	c. 14th Cent. A. D.
38.	—do—	—do—	Karnprayag	A temple named after Karṇa of *Mahābhārata*.	c. 15th Cent. A. D.
39.	—do—	—do—	—do—	There are remains of small temples at the confluence of Alaknanda and Pindar rivers.	c. 15th Cent. A. D.
40.	—do—	—do—	—do—	An old temple sacred to Govinda Nārāyaṇa and the remains of three others.	c. 15th Cent. A. D.
41.	—do—	—do—	Joshimath	Temple of Gaurījī Devī.	c. 15th Cent. A. D.
42.	—do—	—do—	—do—	Temple of Mahādeva.	c. 15th Cent. A.D.
43.	—do—	—do—	Urgam	Temple of Gaurī Devī, Viśwanātha., Dhyānabadrī and Mahādeva.	c. 15th Cent. A. D.

1	2	3	4	5	6
44.	—do—	Joshimath	Joshimath	A group of temples about 3.00 metre high above the surrounding area.	c. 15th Cent. A D.
45.	—do—	—do—	—do—	A Viṣṇu temple surrounded by a wall of 9.00 metre Square.	—
46.	—do—	Ukhimath	Sandan	Rudra Natha temple.	c. 16th Cent. A. D.
47.	—do—	—do—	Narayan Kuti	A temple of Annapurṇā Devī and Nārāyaṇa Bhagawāna.	c. 14th Cent. A. D.
48.	—do—	—do—	—do—	Several temples of Navagrahas.	c. 14th Cent. A. D.
49.	—do—	—do—	—do—	A tank.	c. 14th Cent. A. D.
50.	—do—	—do—	—do—	Two other temples of Katyūrī era.	c. 14th Cent. A. D.
51.	—do—	—do—	Kalimath	Three temples of Mahākālī, Lakṣmī and Mātā Saraswatī.	e. 14th Cent. A. D.
52.	Uttar Kashi	Uttar Kashi	Uttar Kashi	Śakti temples.	c. 14th Cent. A. D,
53.	Pithoragarh	Pithoragarh	Gangoli	A temple dedicated to Kālī.	c. 16th Cent. A.D.
54	—do—	Champawat	Ashotmalla	Near Champachala (Lakhanpurkot), there are remains of an old tomb.	c. 13th Cent. A. D.
55.	—do—	—do—	—do—	On the Champāchala hills, there is a temple of Mahādeva.	c. 14th Cent. A.D.
56.	—do—	—do—	—do—	There is a dry tank on the same hill which is held sacred to the local hill deity.	c. 14th Cent. A. D.

1	2	3	4	5	6
57.	—do—	—do—	Champawat	There are ruins of old palaces of the Rājās of Kumaon.	c. 14th Cent. A. D.
58.	—do—	—do—	—do—	There is an old fort partly preserved.	c. 16th Cent. A. D.
59.	—do—	—do—	—do—	Three temples have been hewn in the solid rock within an area of about 100 sq. metre.	c. 16th Cent. A. D.
60.	—do—	—do—	—do—	Two temples, one of them is known as Nāgamatha	c. 15th Cent. A. D.
61.	—do—	—do—	Raigaon	In the village of Raigaon there is a pillar standing in the compound of the temple of Rudra with three inscriptions.	c. 15th Cent. A. D.
62.	—do—	—do—	Devi	There is one temple dedicated to Vārāhī Devī.	c. 14th Cent. A. D.

GLOSSARY OF TECHNICAL TERMS

Abhayamudrā	hand-gesture of offering protection.
Adhiṣṭhāna	basement of a temple.
Akṣmālā	rosary.
Āmalaka	a crowning item of temple architecture surmounting the śikhara
Antarāla	an antechamber of intermediate compartment between shrine and manḍapa.
Aṅkuśa	goad.
Ardhamanḍapa	pillared hall of one way usually at the entrance.
Bāṇa	arrow.
Bhadra	central projection of the shrine.
Chakra	wheel.
Damarū	a small drum with a hollow body.
Darpaṇa	mirror.
Dhanuṣa	bow.
Ekāvalī	beaded necklace.
Gadā	club.
Garbhagṛha	cella or sanctum-sanotorum.
Ghaṭa–pallava	design of pot-and-foliage.
Hāra	a loose necklace.
Jagatī	platform.
Jaṅghā	middle portion of a temple above the basement and below the śikhara.
Kamanḍala	an ordinary vessel to hold water.
Kapāla	a skull bowl.
Kapota	cornice-like flexed moulding usually surmounting the basement.
Kaṅkaṇa	bracelet.
Karṇa	corner, corner projection.
Keyūra	armlet.
Khaḍga	sword.

Khaṭvāṅga	a curious sort of club made of bone with human skull on the top.
Kheṭaka	shield.
Kuṇḍala	ear-ring.
Lalāṭa-bimba	figure carved on the middle of the lintel.
Maṇḍapa	a pillared hall (assembly hall) either closed or open.
Maṇḍovara	central cubical portion of the temple comprising pīṭha, vedibandha and jaṅghā.
Mekhalā	girdle.
Modakapātra	sweet-pot.
Nābhichhandaka	a long necklace coming from the shoulder upto navel passing through the breasts.
Nāgara	denoting to the North Indian temple style.
Padma	lotus.
Paraśu	battle-axe.
Parikara	subsidiary figures around the image
Pāśa	noose.
Pīṭha	pedestal.
Prabhāmaṇḍala	halo.
Pustaka	book.
Ratha	prominent projection in the temple architecture.
Rathikā	panel.
Śaṅkha	conch.
Dwāra-Śākhā	door–jamb (Superstructure of a temple).
Śakti	Javelin.
Śikhara	tower or superstructure of a temple.
Śukanāśa	antifix attached to the front face of śikhara of North Indian temple showing a chaitya window on the entrance of the temple.
Triratha	temple with three projections.
Triśūla	trident.
Vaijayantīmālā or Vanamālā	a long floral garland.
Vojra	thunder-bolt.
Vidyādhara	flying figures flanking the main image holding garlands in their hands.
Vitāna	ceiling.
Yajñopavīta	sacred thread.

INDEX

Adabadrī 4
Adhiṣṭhāna 9
Ādibadrī 4
Ādibadrī temples 4-6
Aghora 6
Akṣamālā 14
Alaknanda 9
Āliṅganamudrā 5
Almora 1-2, 9, 11, 15, 20
Āmalaka 5, 10, 12, 15, 16
Aneka Malla 2
Anantaśayanama Viṣṇu 0
Andhakāsura-badh 21
Anklet 6-7, 16
Aṅkuśa 8
Antarāla 4
Armlet 6-8, 13-14, 17-18, 21
Aruṇa 14
Assembly hall 4, 11, 20
Atkinson, E. T. 1-2
Āyudha-Puruṣa 17
Badrinath 1, 4
Badrīnārāyaṇa 6
Badrīnārāyaṇa temple 4-5
Bāgeśwara 11, 14-15
Bāgeśwara Mahādeva temple 13
Bāghanātha 11
Baijnath 20
Bāja Bahādura 9
Barahat 1
Bhadra 5, 9, 15
Bhairava 21
Bhāratī Chānda, 3
Bhīmasena 18
Bhimtal lake 9
Bhumi-āmalaka 5, 9-10, 12, 15-16, 20
Bindasara temple 20
Bīradeo 2
Bracelets 6-8, 13-14, 16-17, 21
Brahmā 7-8, 10
Brahmapur 1
Bull 8, 10
Caprisoned bull 10
Cella 4-5, 9, 11, 15-16, 18
Chaitya 12
Chakra 8, 18
Chakra-Puruṣa 8, 19
Chamoli 1, 9, 15-16, 19-20
Chāmuṇḍā 11
Chānda 1-3
Chānda Rājā 11
Chānda architecture 15
Chandra Vamśī 2
Chaturmukhī Śiva Liṅga 15
Chauri bearers 13.
Club 6, 8, 18
Coiffure 7
Conch 7-8, 17-18
Damayantī 18
Damayantī Tal 18
Daṇḍa 17
Daśāwatāra 19
Dehradun 1
Demon 14, 21
Deogarha 5
Devala temple 15
Dharmashala 11
Dhotī 8, 17
Doātolī 20
Door-jamb 4-5, 10

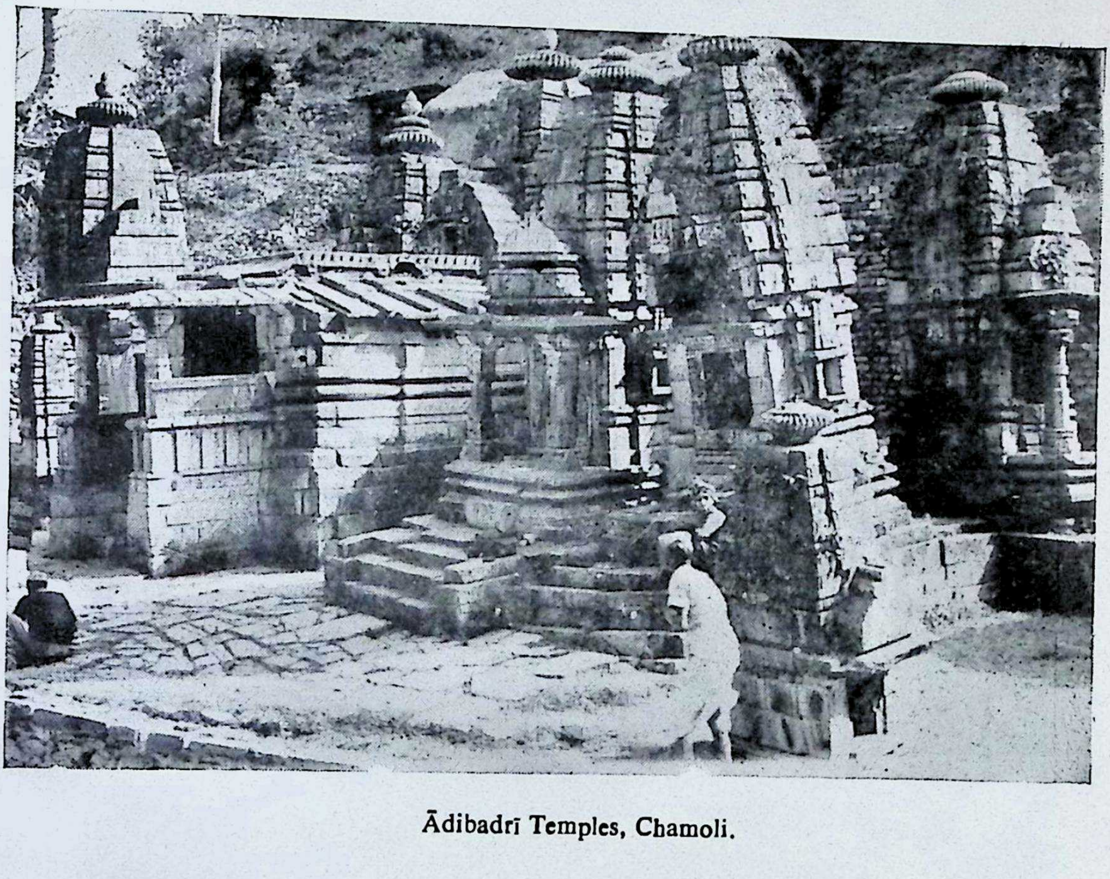
Dwāralalāṭa Bimba 5
Dwārapālas 9-10
Durgā 8, 11, 13, 15-16, 21
Ear-ring 7, 9, 13-14, 17-18
Ekāvalī 8, 13
Elephant 5, 21
Gadā 8, 18
Gairsen 20
Ganḍaki 2
Gaṇeśa 5, 7-9, 11-16, 18-21.
Gangotri 1
Garbhagṛha 4-5, 16, 20
Garhwal 1, 2
Garuḍa 5-8, 19
Goad 7, 14
Gomati river 2
Gopeśwara 1-2
Gopeśwara temple 1, 16
Gupta 5
Gupta style 20
Guru Govind Singh 1
Gwaldam 19-20
Harihara 8
Hemakund 1
Hwen Tsang 1
Indra 16
Jagatī 5, 10
Jāgeśwara 15
Jaṅghā 9, 11
Jaṭājūṭa 6, 8, 10, 13-14, 16-17
Joshimath 2, 4
Kailāśa 1
Kalaśa 13, 16-17
Kapota 5
Kaliganga 15
Kali river 2
Kalki 6
Karṇa 5, 9, 15
Karanprayag, 4, 9 19
Kārtikeya 7, 16, 20-21
Kārtikeyapura 2
Kāthī 2
Katyūra 1 – 3
Katyūra kingdom 2
Katyūrī architecture 15
Katyūrī art 7, .6
Katyūrī period 16, 20
Kaumārī 12
Kauśtubhamaṇi
Kedarnath 1
Khasiā 1-2
Khasiā Rājā 3
Khaṭvāṅga 6, 11
Kinnar 5
Kirāta 1
Kirīṭamukuṭa 8, 14, 17-18
Kirtimukha 11
Kosi 9
Kota 19
Kubera 13
Kumaon 1-3
Kunḍala 8, 18
Lakṣmī 7, 10, 12, 15
Lakṣmī-Nārāyaṇa 7, 15
Lalitāsana 8
Lion 7-8, 13-14, 16-17, 20
Lobha 4
Mahābhārata 1, 18
Mahābhārata period 8
Maheśa 6-7
Maheśwara 13
Mahiṣa 14, 21
Mahiṣāsura 14
Mahiṣāsuramardinī 14
Mālādhārī Vidvādhara
Malla 1
Manḍapa 4-5, 9, 11, 20
Manḍovara 5, 10, 20
Maṇimālā 21
Maṇimekhalā 7
Māra 1
Mātu-liṅga 10
Mediaeval period 4-5, 13, 18, 21
Mekhalā 7
Mīṅga 19
Mirror 10, 13
Modakapātra 8
Monitor 13

Muṇḍmālā 11
Muṇḍeśwara Mahādeva 9
Nābhichhandaka 7, 13-14, 16-17, 21
Nāga 1
Nāga-Yajñopavīta 21
Nainital 1, 4, 19
Nala 18
Namaskārarmudrā 17
Nanda Keśarī temple 20
Nandī 6, 11, 13, 15, 19-21
Nārāyaṇa 15
Nārāyaṇa temple 19
Navagraha 5, 10, 12
Nava Kuchiya Tal 18
Necklace 6-8, 11, 13-14, 16-18
Nikṣubhā 17
Pādapīṭha 7-8
Pāla 1-3
Paraśu 8, 14, 21
Paraśurāma 6
Parikara 6
Pārvatī 9-13, 16-17, 20-21
Pāśa 8
Pātala Devī temple 11
Pauri Garhwal 1, 20
Pavalgarh 19
Peacock 7
Pindar river 9, 15-16, 1 , 20
Piṅgala 17
Pithoragarh 1
Prabhāmaṇḍala 16-17
Pratihārī 4
Purāṇa 1
Pyālā 11
Rājā Kirati Chānda 3
Rāja Nala 18
Rājñī 17
Rāma 6
Ramā 18-19
Ramā-Viṣṇu 19-20
Ramganga river 4
Ramnagar 4
Rathikā 9, 11
Rohilakhand 2
Śāha 2
Śaiva Dwārapāla 17
Śaiva Gaṇa 8
Sampāda pose 17
Śaṁkarāchārya 4
Śaṅkha 17-18
Śāṅkha-Puruṣa 19
Saraswatī 21
Sārathī 14
Sārī 9, 13
Sarju river 2
Satalaj 2
Śeṣa 10
Śikhara 2, 5, 11, 15-16, 20
Sītāwanī temple 19
Śiva 1, 5, 8-9, 10, 13, 15, 21
Śiva Pārvatī 5, 10-11, 12, 15, 20
Śiva Liṅga 9-14, 15, 20
Śiva Liṅgam 5, 20
Soma Chanda 2
Śrīvatsa 6-8, 18
Sthānaka 5
State Archaeological Department 3
State Museum, Lucknow 16
Śukanāsa 11, 13
Sun God 8, 14, 17
Supe river 9
Sūrya 8, 12, 14, 16-17
Swal river 9
Tal 18-19
Tatpuruṣa 6
Tehri Garhwal 1
Temples of Ādibadrī 4
Temple of Bāgeśwara 2, 11
Temples of Baijnātha 15
Temple of Bhairava Nātha 15
Temple of Bhīmeśwara Mahādeva 9
Temple of Devījī 18
Temple of Gopeśwara 16
Temple of Mundeśwar Mahādeva 9
Temple of Nanda Keśarī 20
Temple of Pātala Devī temple 11
Temple of Someśwara Mahādeva 15
Temple of Umā Devī 9
Temple of Vāneśwara 15

Ten incarnations of Viṣṇu 19
Thunderbolt 13, 16
Tribhaṅga pose 5
Triratha 9-10, 15-16
Tunura (Tyunera) 16
Udarabandha 16-18
Udīchya-Veśa 17
Umā 6-7, 13-14
Umā Devī 9
Umā Devī temple 9
Umā-Maheśa 6
Umā-Maheśwara 13
Umbrella 5, 9
U. P. State Archaeological Department, Lko.
Urṇā 11
Utkutikāsana 16
Uttar Kashi 1
Uttar Pradesh 1, 3
Uttarīya 1, 4
Vaijayantīmālā 6, 8
Vajra 13, 16
Valley of flower 1
Vāmadeva 6
Vanamālā 17-18
Varadamudrā 13, 16-18
Varāha 6
Varāhī 15
Vedībandha 10, 20
Vidyādharas 5-6, 13
Viṣṇu 5-8, 10, 12, 15-20
Vitāna 5, 9
Vrittakuṇḍala 16
Vṛsabha 13
Vyāghreśwara 11
Vyāla 5-6, 19
Yajñopavīta 14, 16, 18
Yamunotri 1
Yogapaṭṭa 14

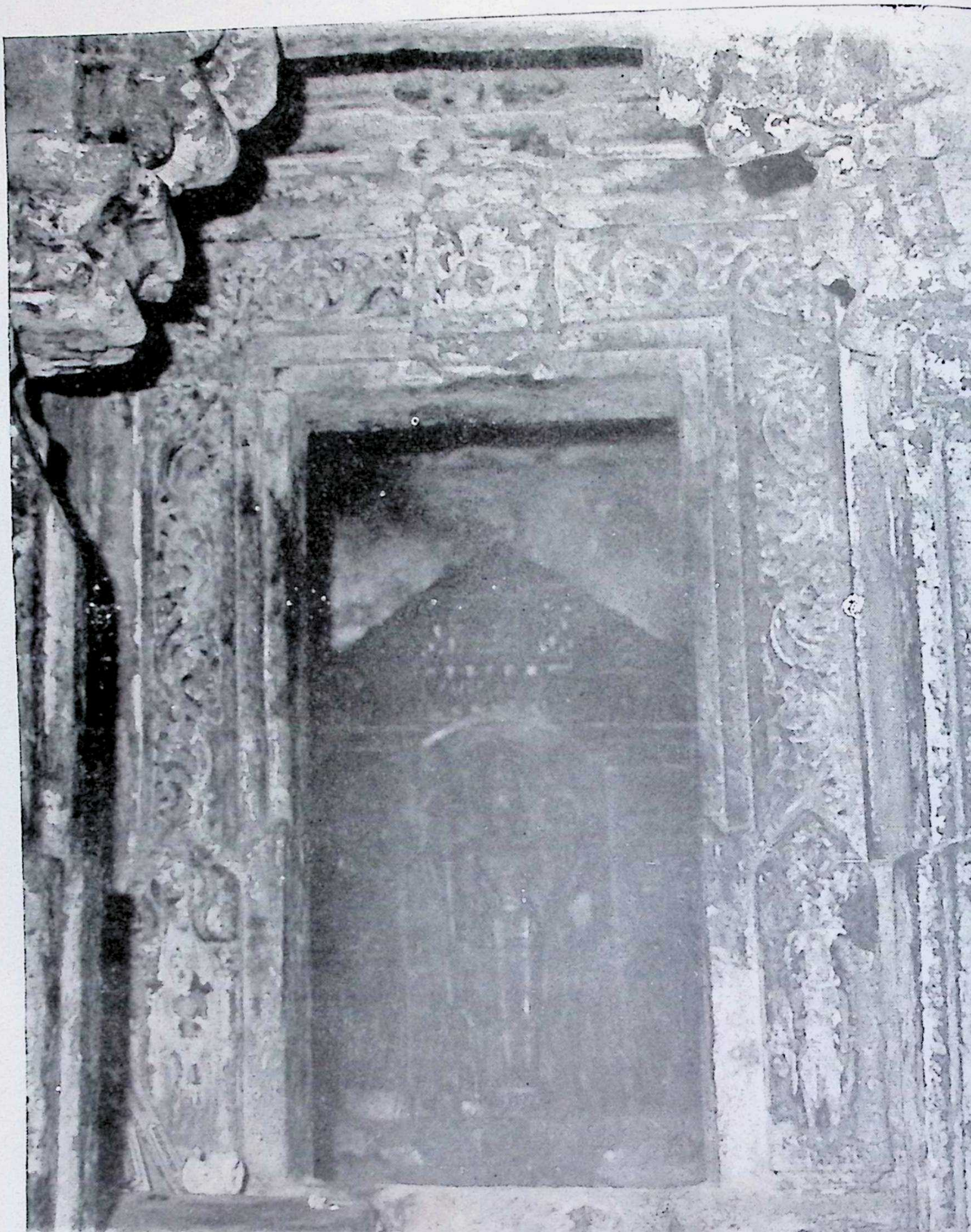
ILLUSTRATIONS

-२०३७

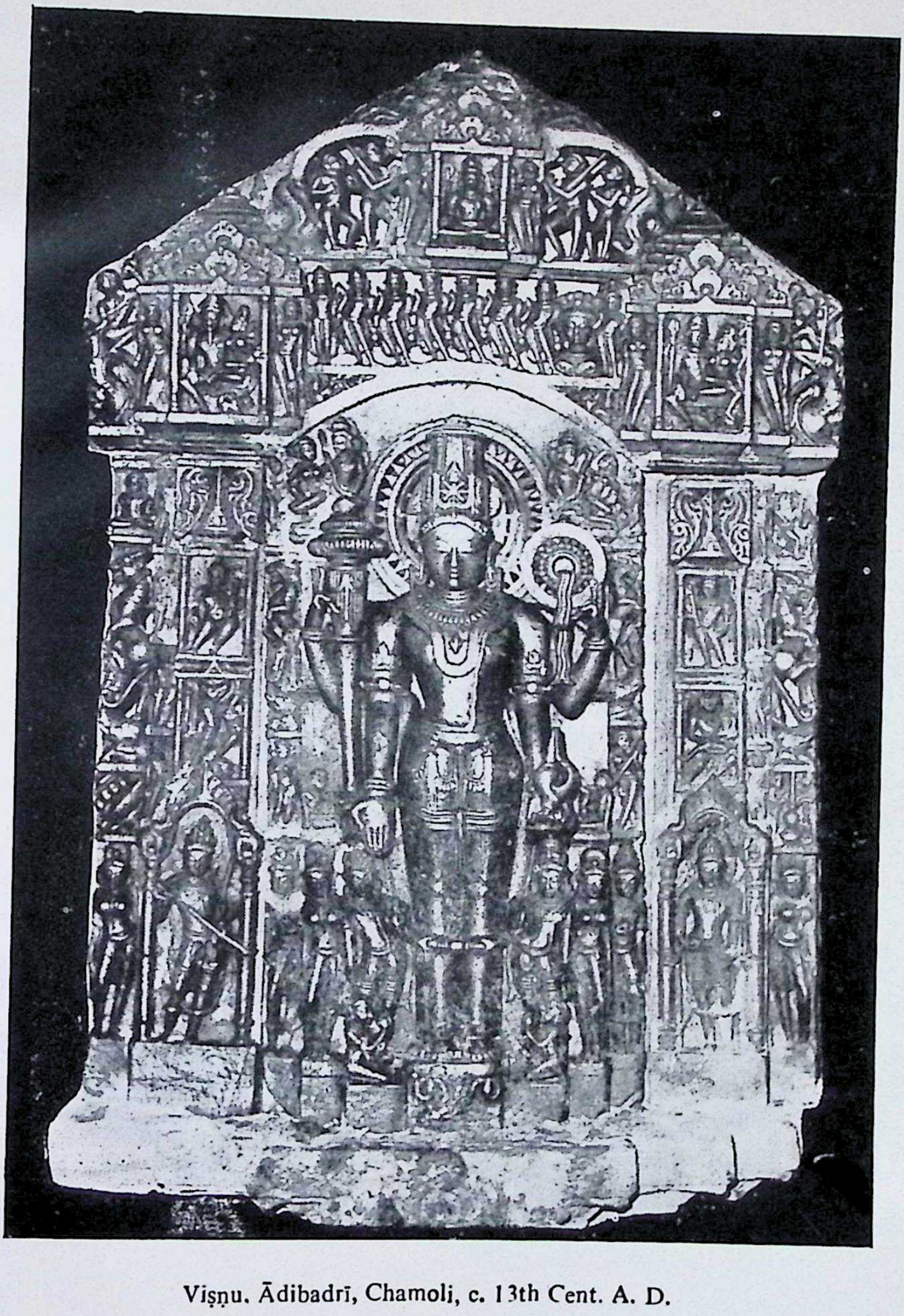


Ādibadrī Temples, Chamoli.

PLATE II

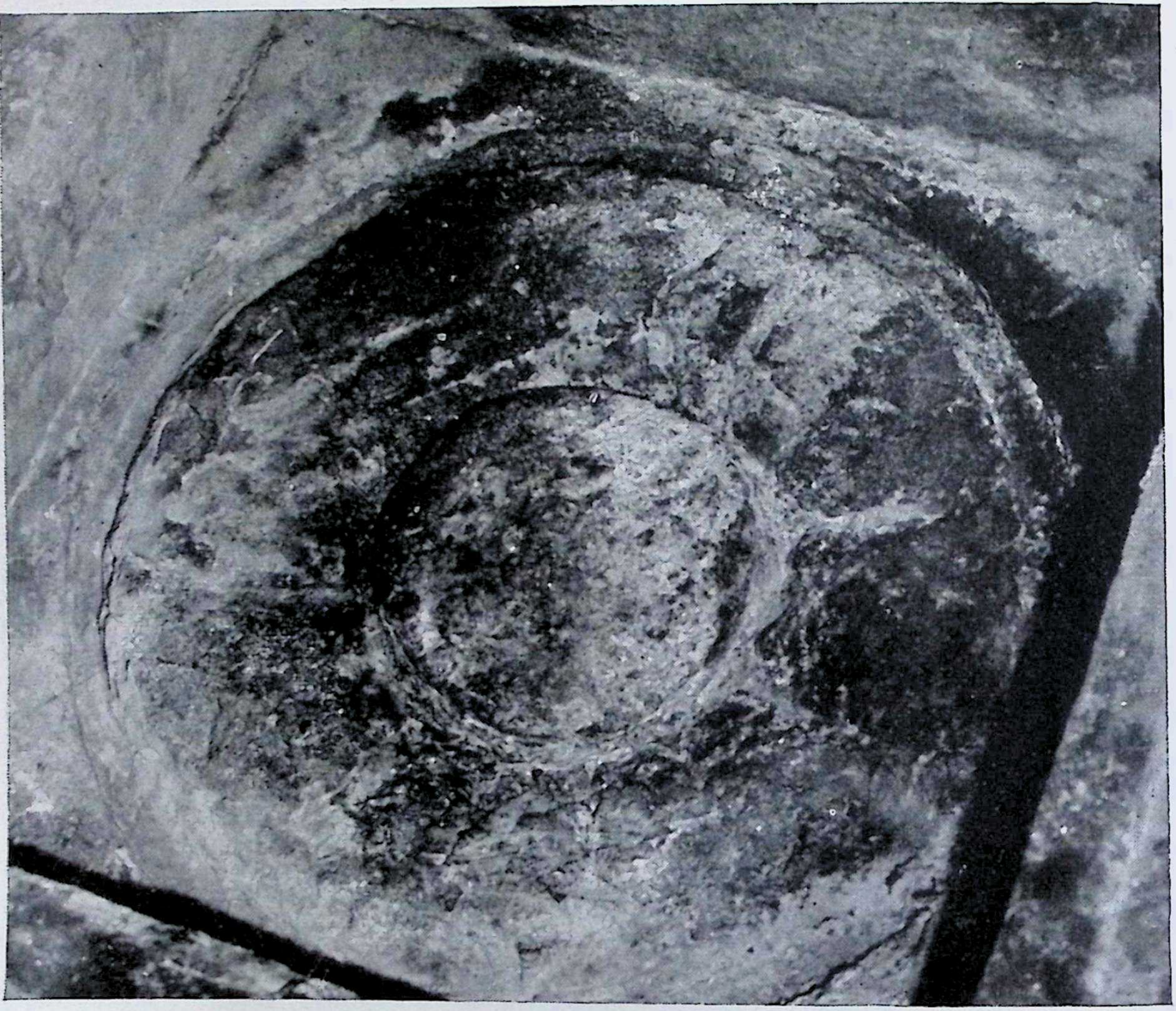


Door-way, Badrīnārāyaṇa Temple, Ādibadrī, Chamoli.



Viṣṇu. Ādibadrī, Chamoli, c. 13th Cent. A. D.

PLATE IV



Ceiling, Badrīnārāyaṇa Temple, Ādibadrī, Chamoli

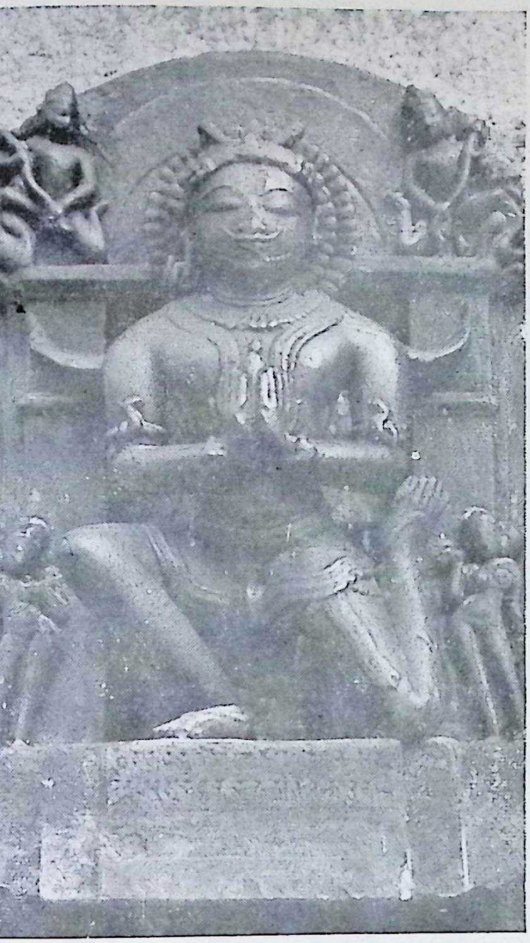


Fig. 1. Garuḍa, Ādibadrī, Chamoli

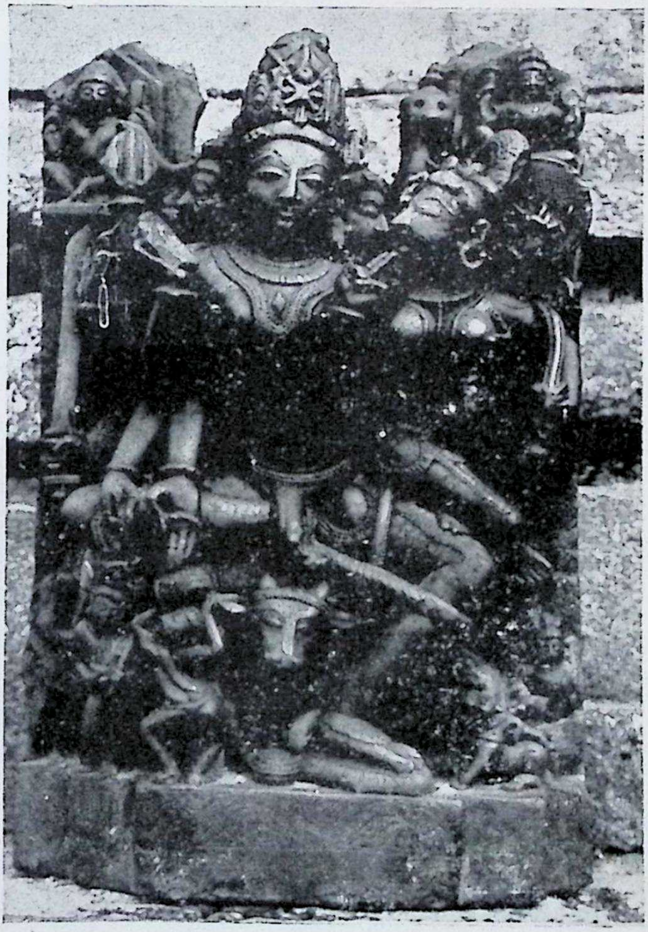
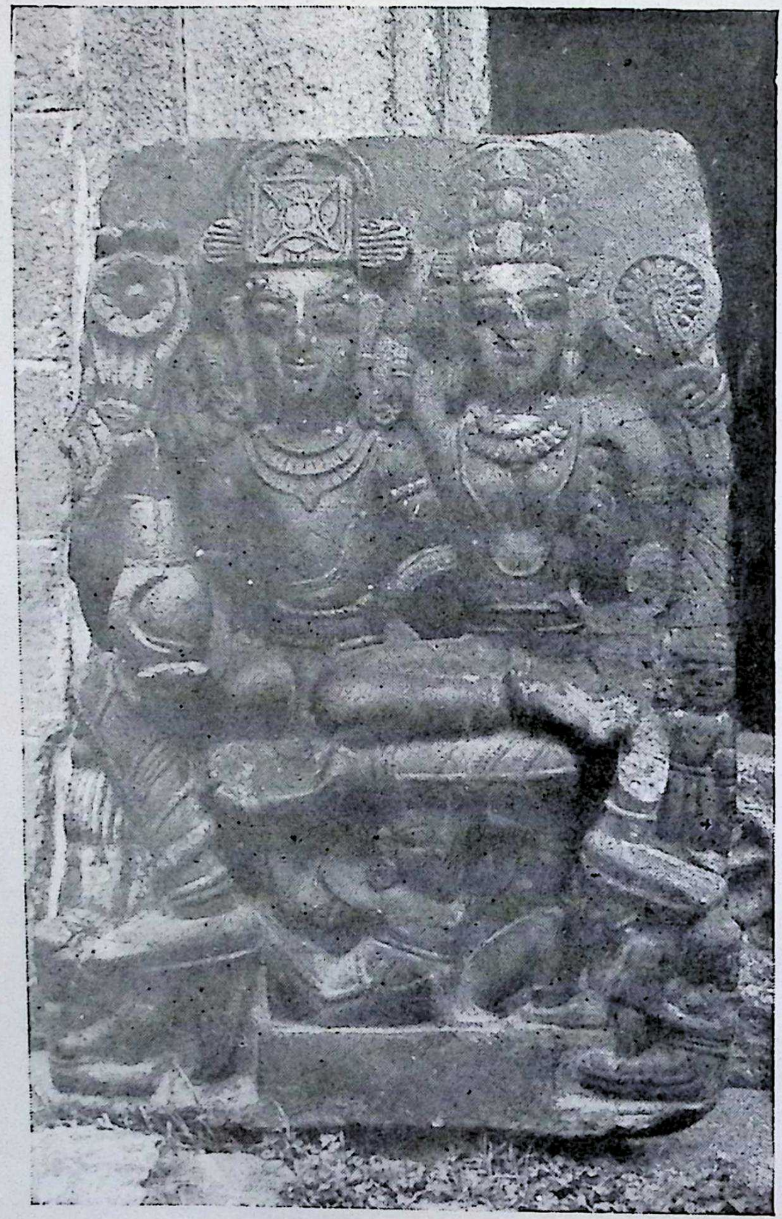
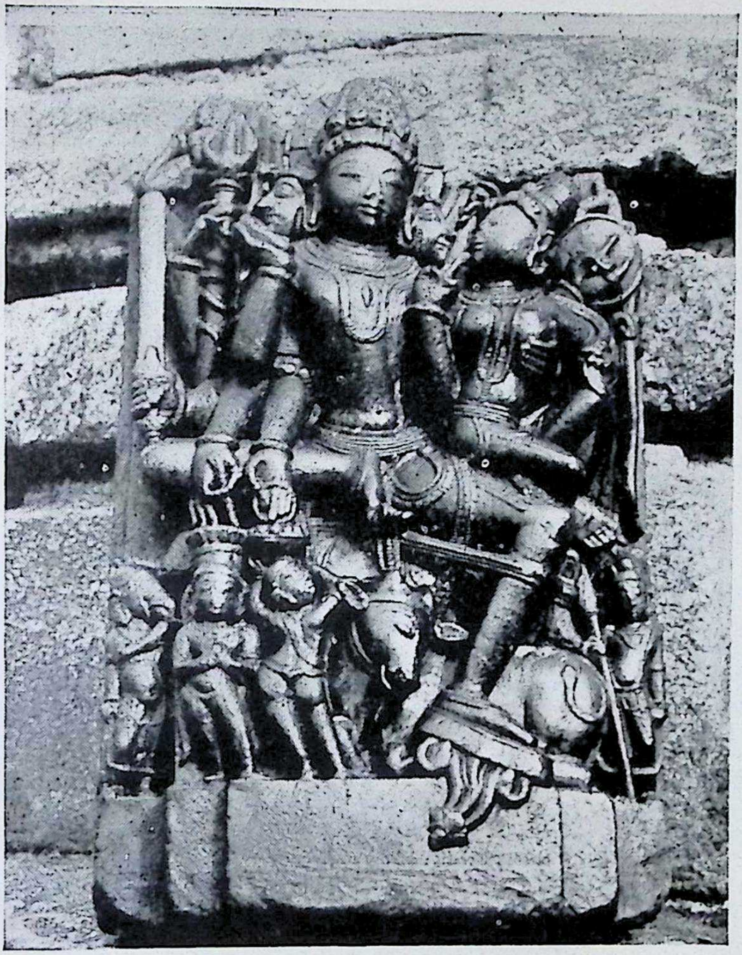


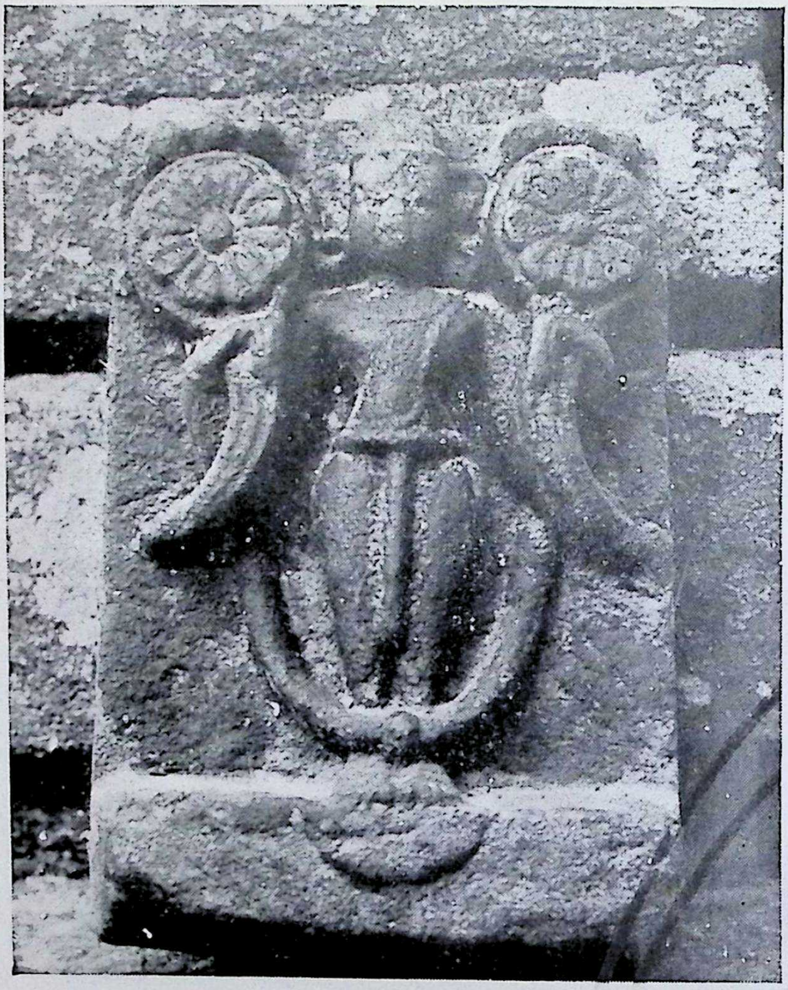
Fig. 2. Umā-Maheśwara, Ādibadrī, Chamoli, c. 13th Cent. A.D.



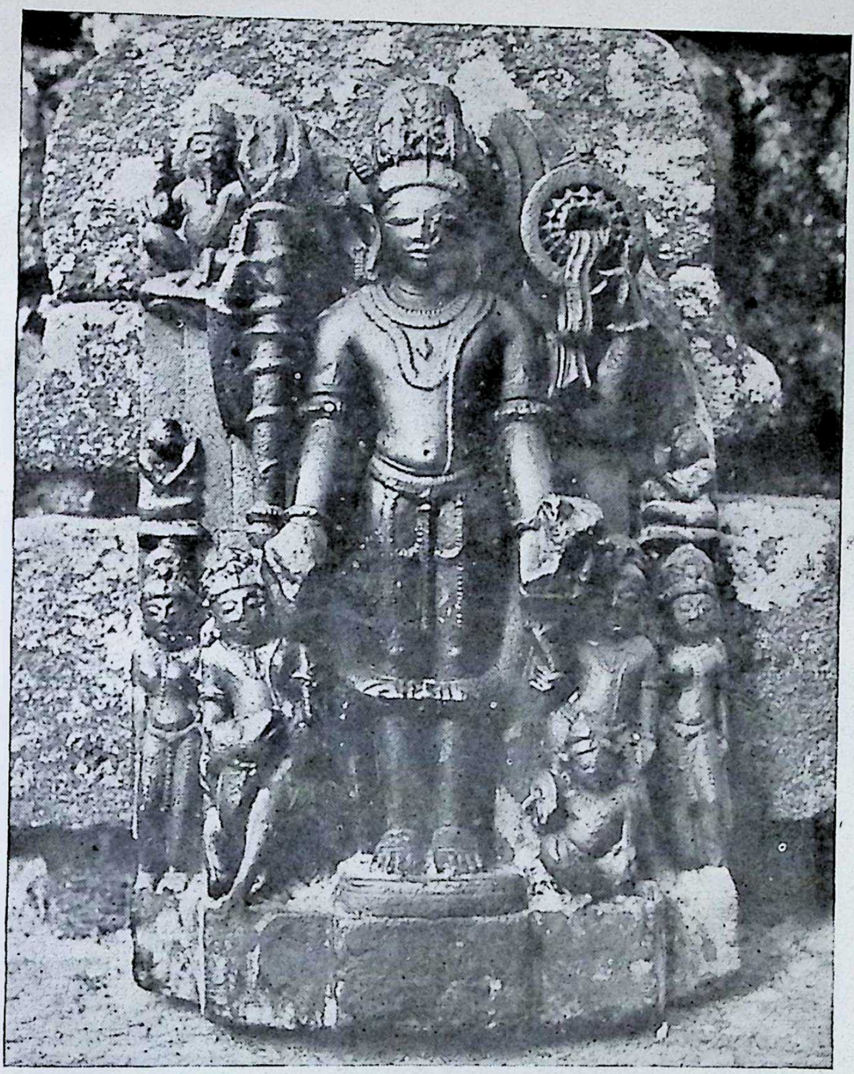
Lakṣmī-Nārāyaṇa, Ādibadrī, Chamoli



Umā-Maheśwara, Ādibadrī, Chamoli, c. 13th Cent. A. D.



Sūrya, Ādibadrī, Chamoli, c. 13th Cent. A. D.



Harihara, Ādibadrī, Chamoli, c. 12th Cent. A. D.

PLATE X

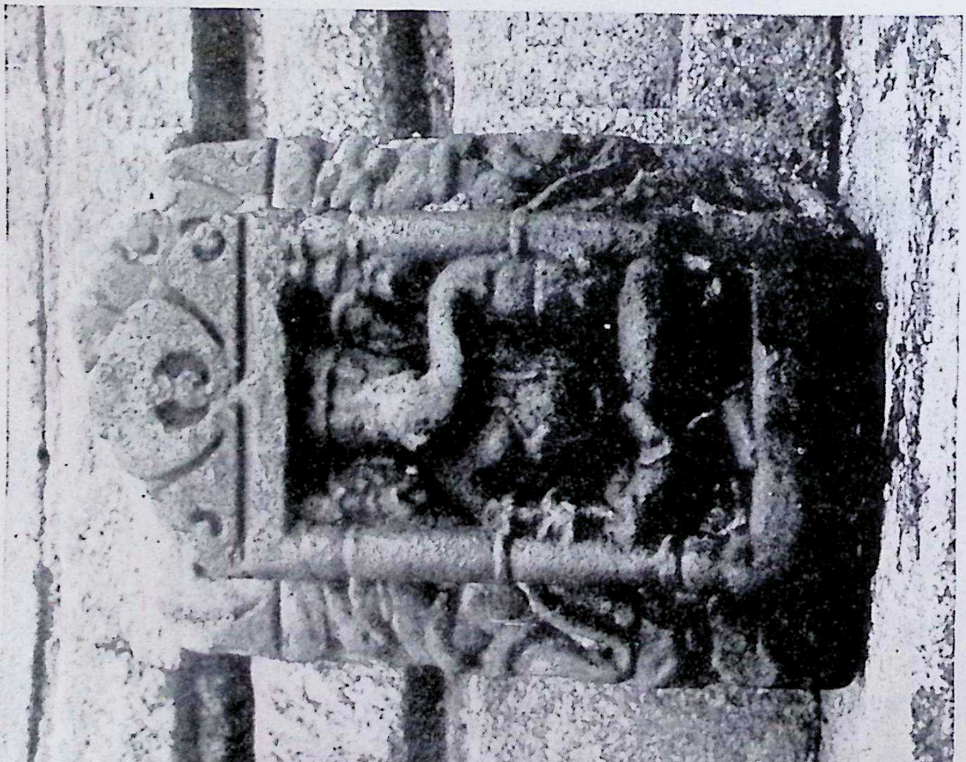


Fig. 1. Gaṇeśa, Ādibadrī, Chamoli, c. 12th Cent. A D.

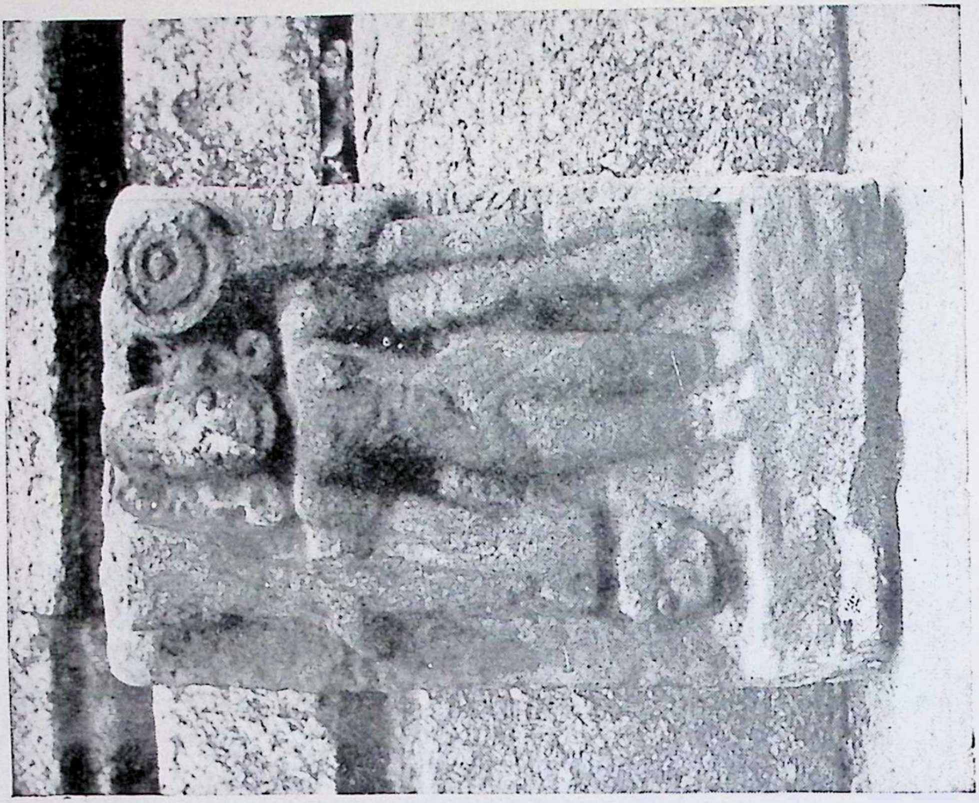


Fig. 2. Durgā, Ādibadrī, Chamoli, c. 12th Cent. A. D.

PLATE XI

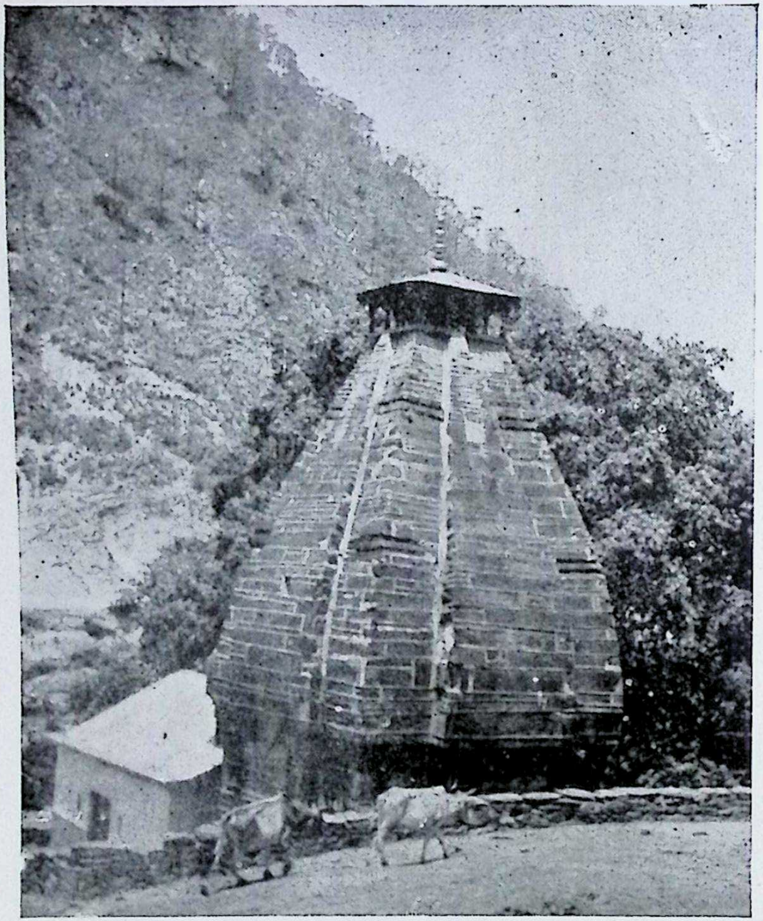


Fig 1. Temple of Umā-Devī, Karṇaprayāga,
Chamoli, c. 18th Cent. A. D.

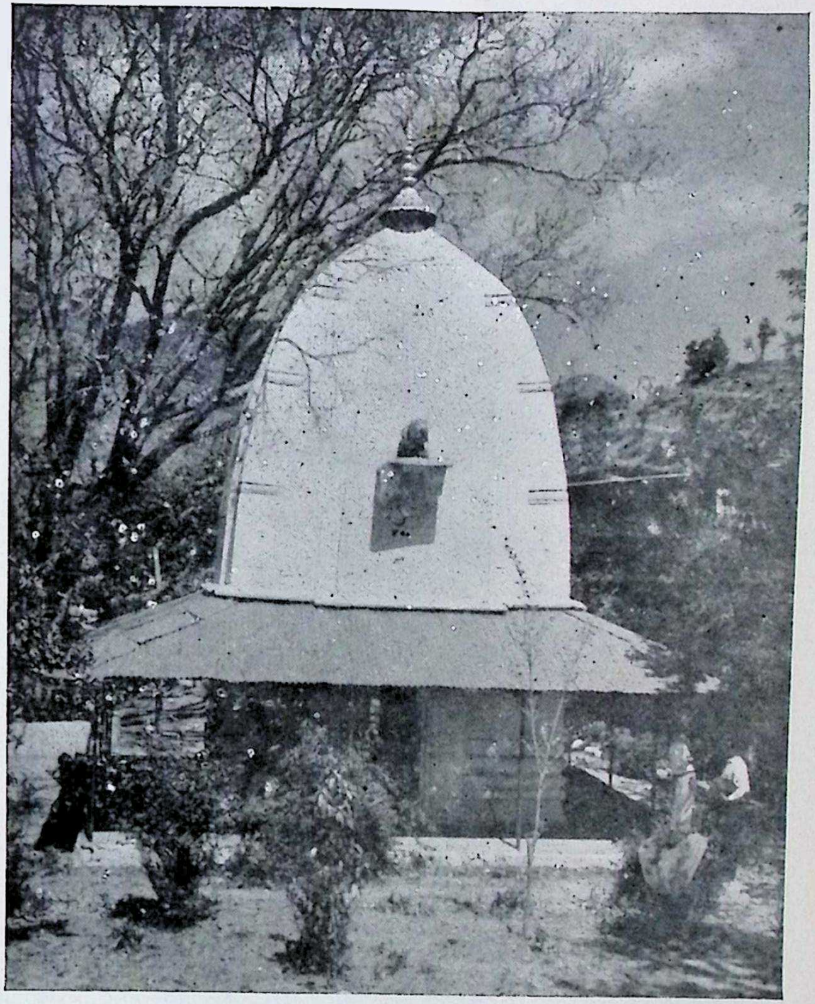
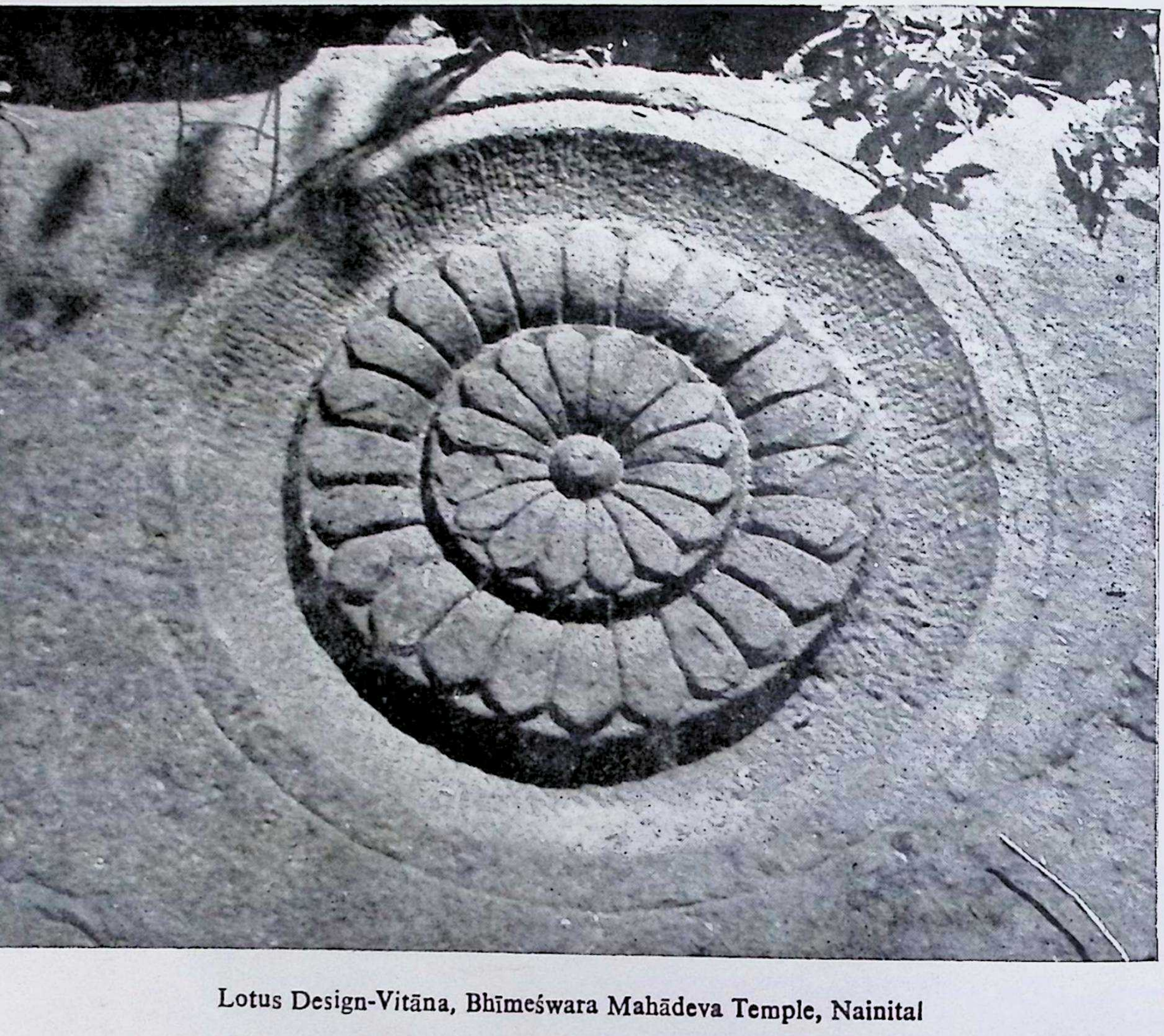


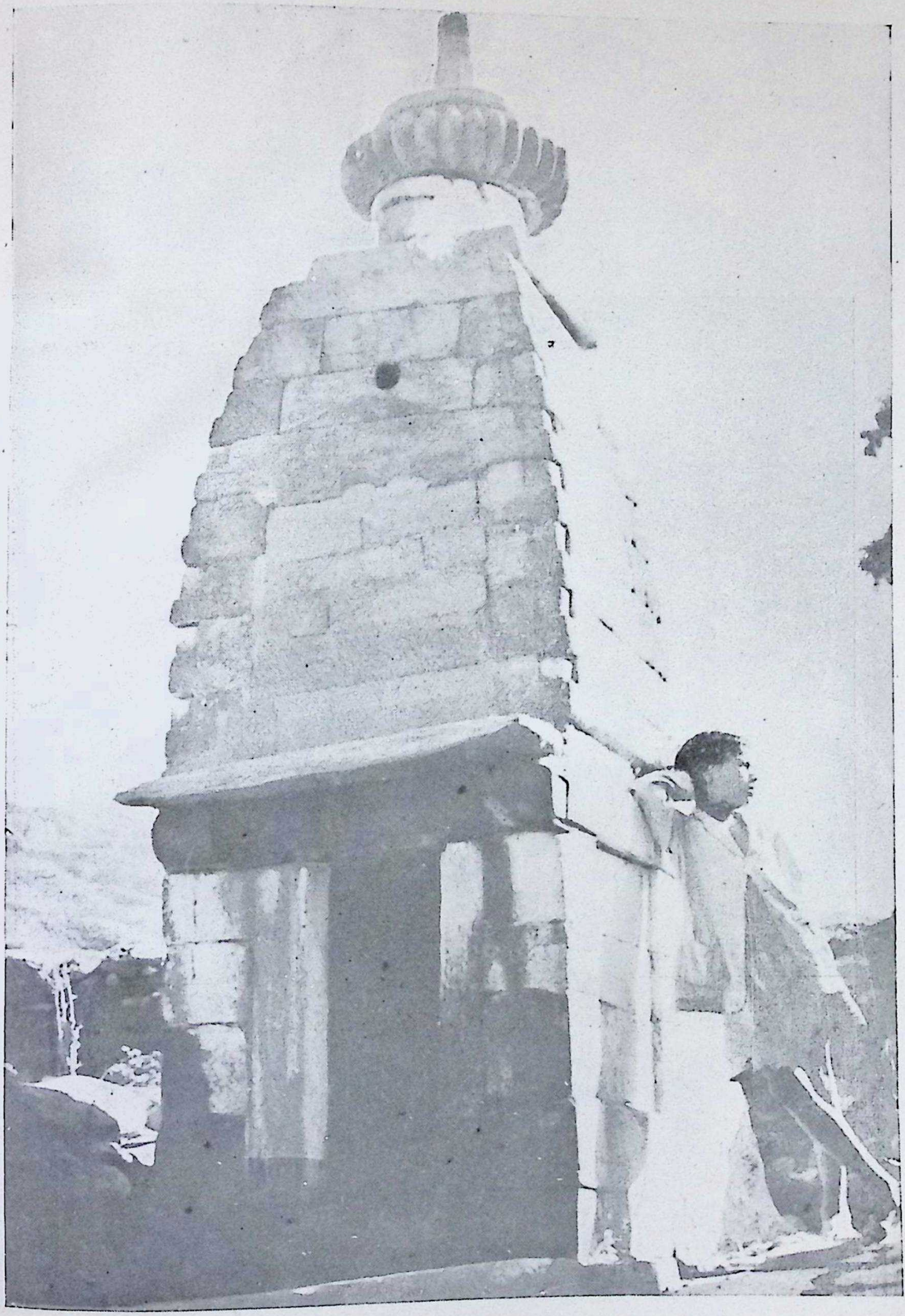
Fig 2. Temple of Bhīmeśwara Mahādeva,
Nainital, c. 17th Cent. A D.

PLATE XII

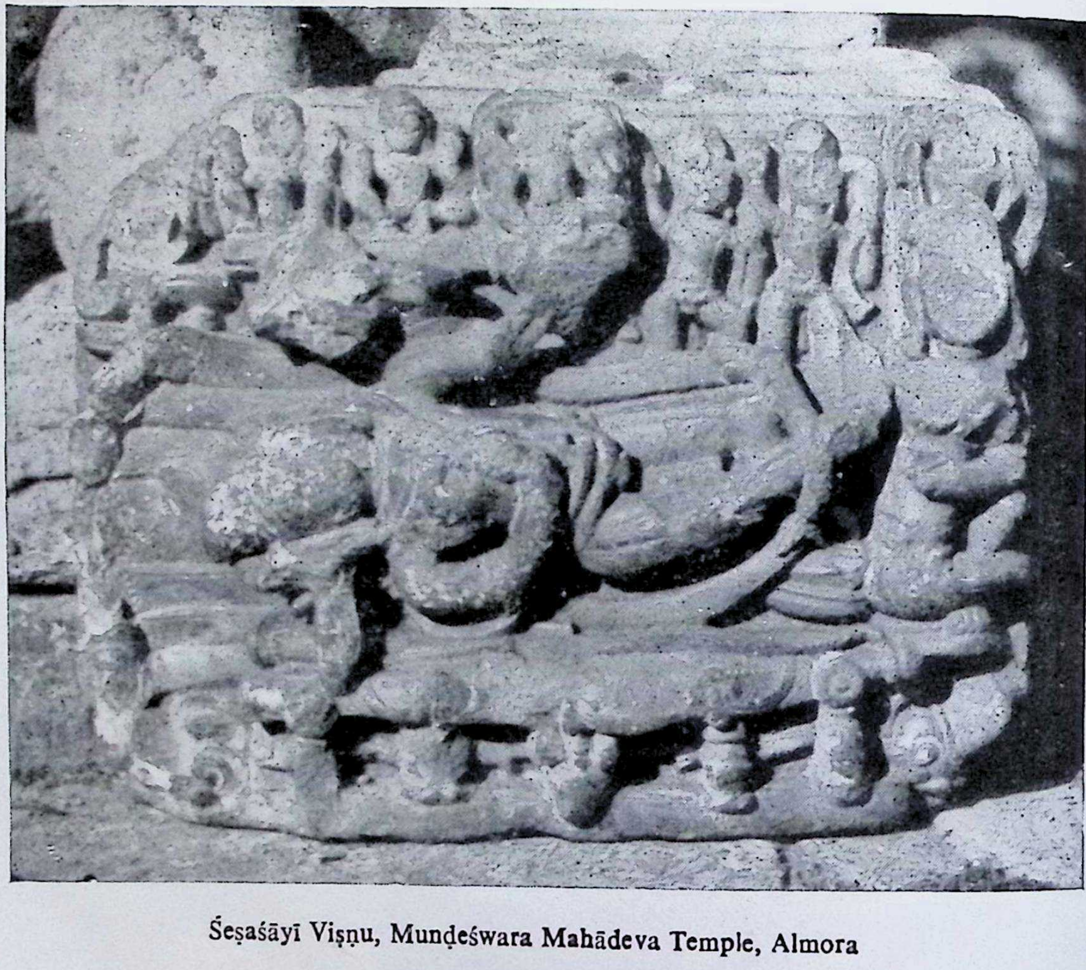


Lotus Design-Vitāna, Bhīmeśwara Mahādeva Temple, Nainital

PLATE XIII

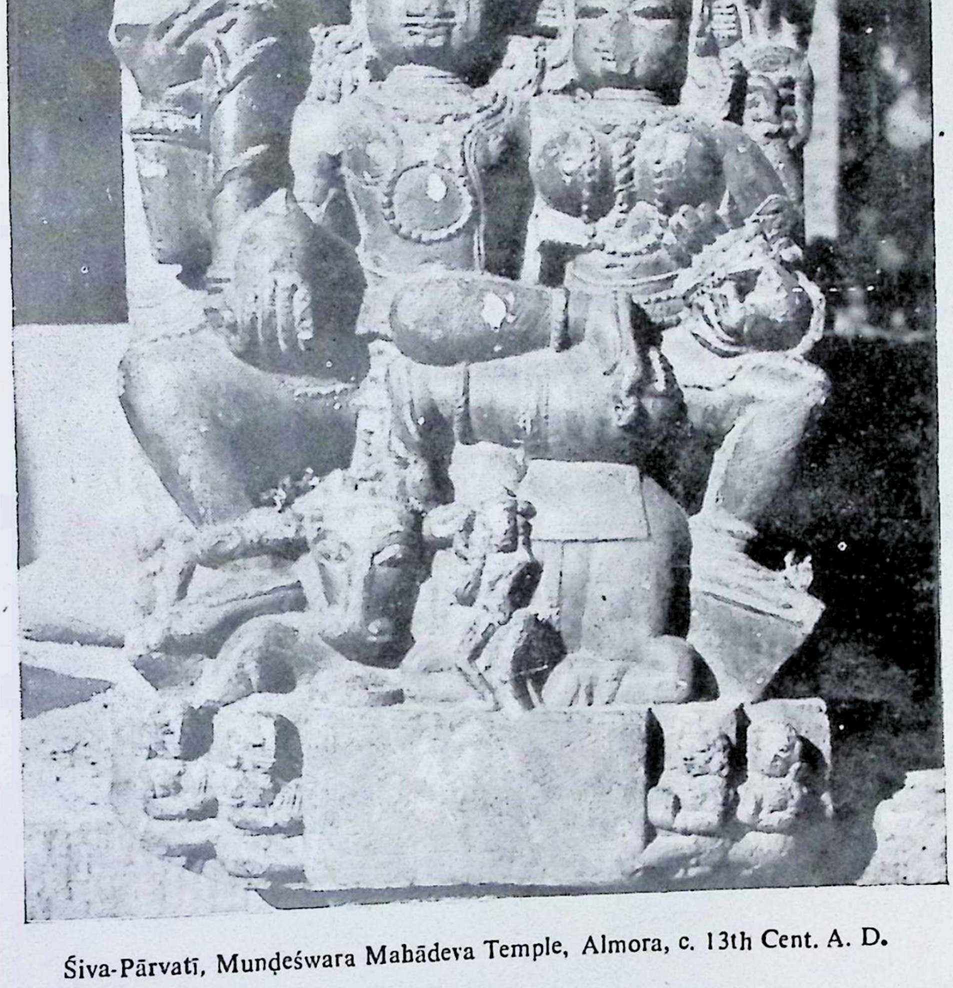


Temple of Muṇḍeśwara Mahādeva, Almora, c. 11th Cent. A. D.



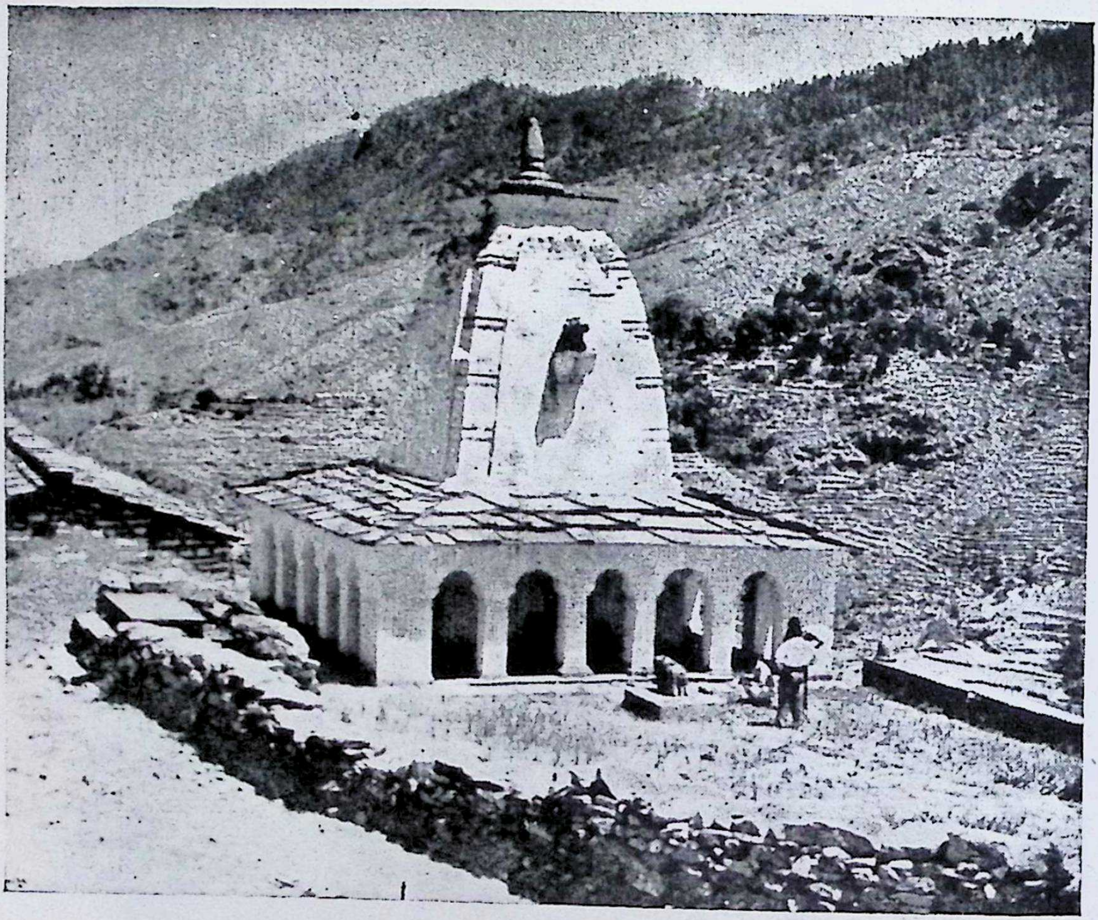
Śeṣaśāyī Viṣṇu, Munḍeśwara Mahādeva Temple, Almora

PLATE XV



Śiva-Pārvatī, Munḍeśwara Mahādeva Temple, Almora, c. 13th Cent. A. D.

PLATE XVI



Pātala Devī Temple, Almora, c. 18th Cent. A. D.

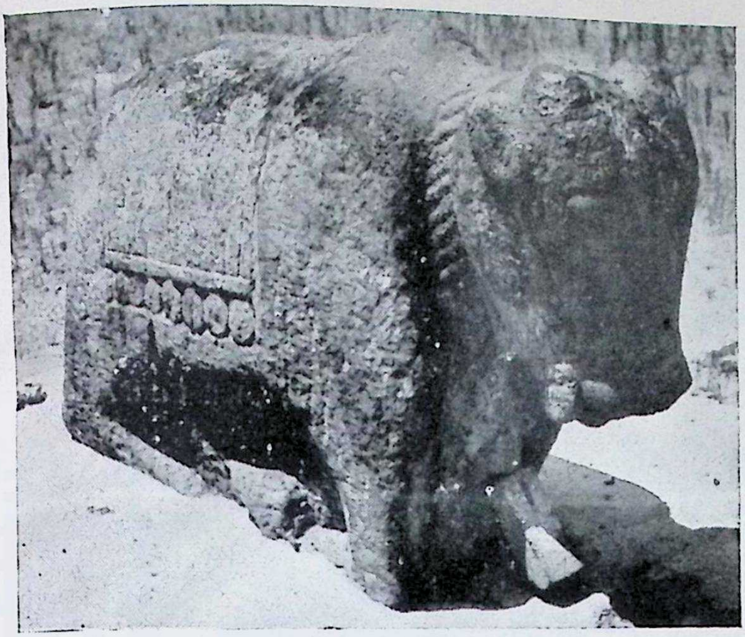


Fig. 1, Nandī, Pātala Devī Temple, Almora, c. 18th Cent. A. D.

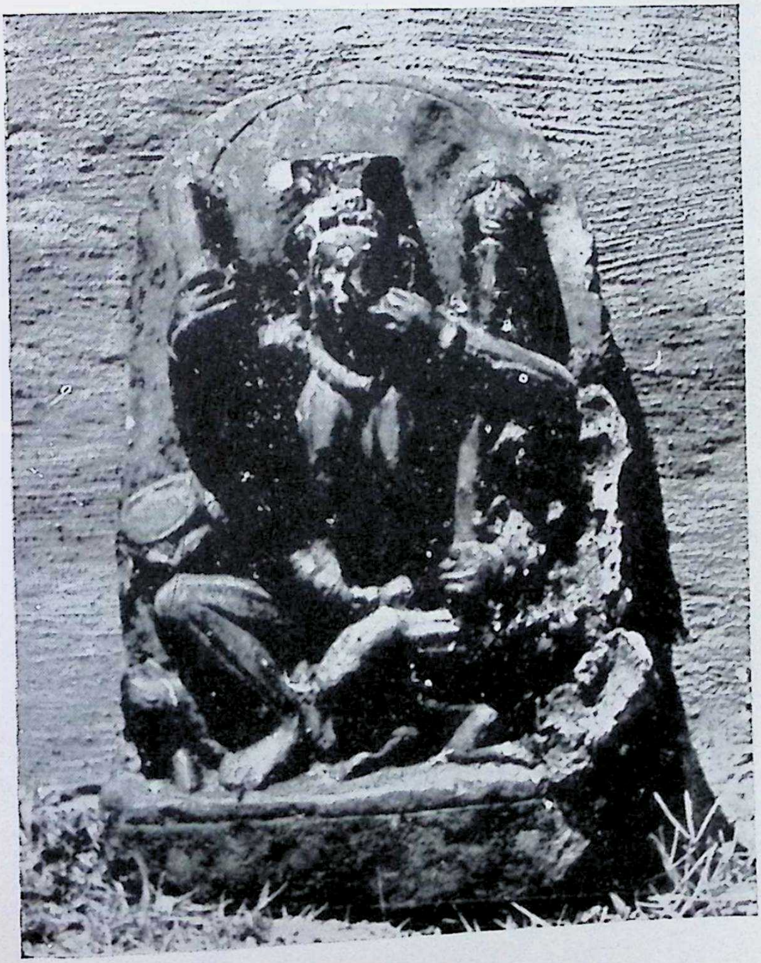


Fig. 2, Chāmuṇḍā, Pātala Devī Temple, Almora, c. 18th Cent. A. D.

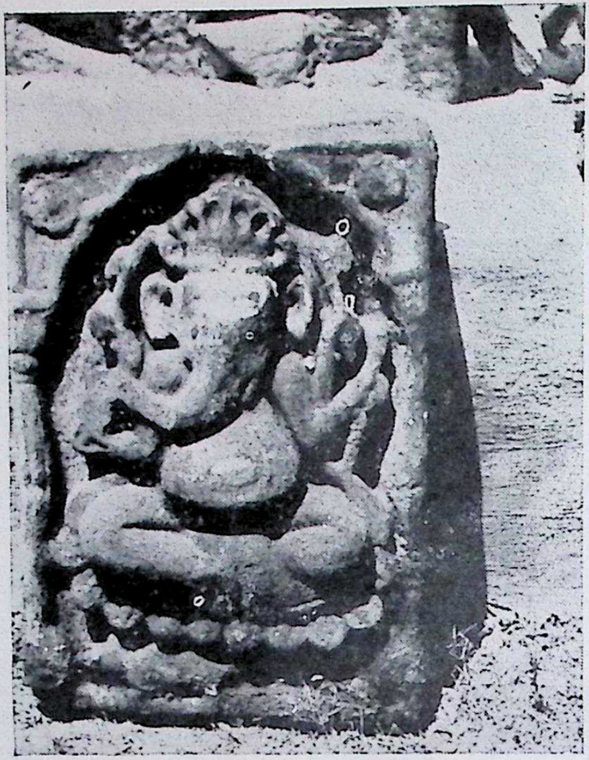
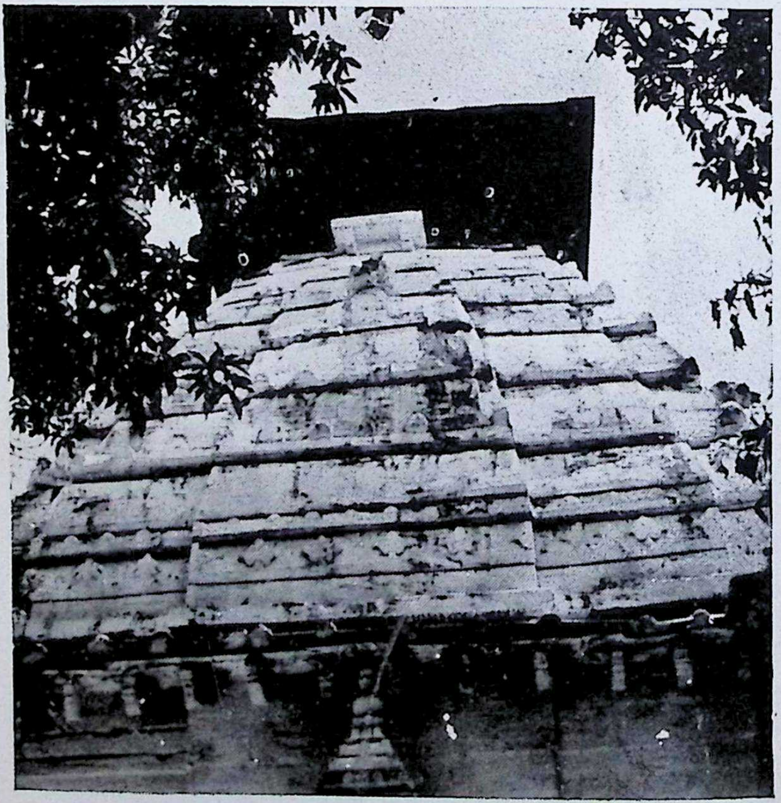
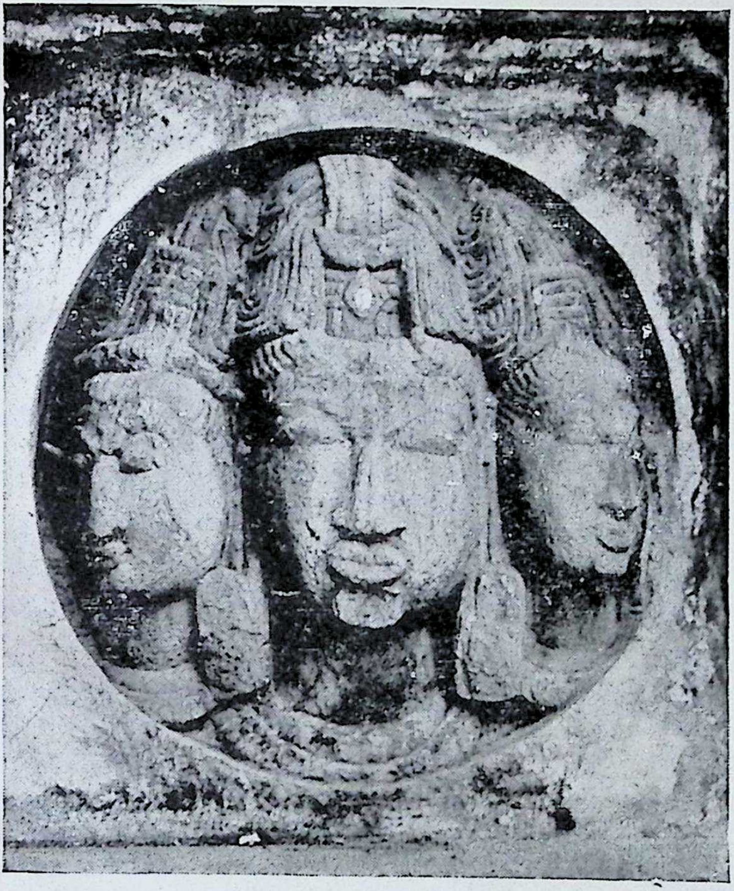


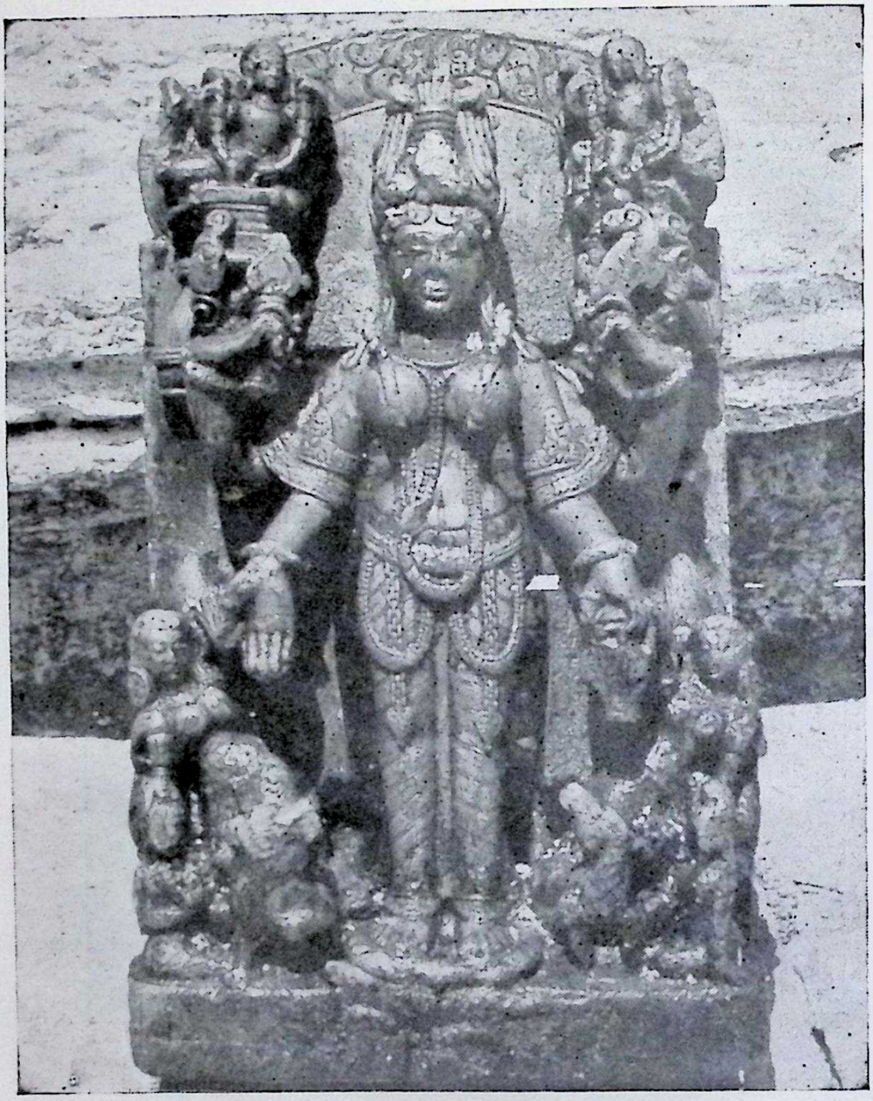
Fig. 1. Gaṇeśa, Pātala Devī Temple, Almora, c. 18th Cent. A.D.

Fig. 2. Bāgeśwara Temple, Bāgeśwara, Almora

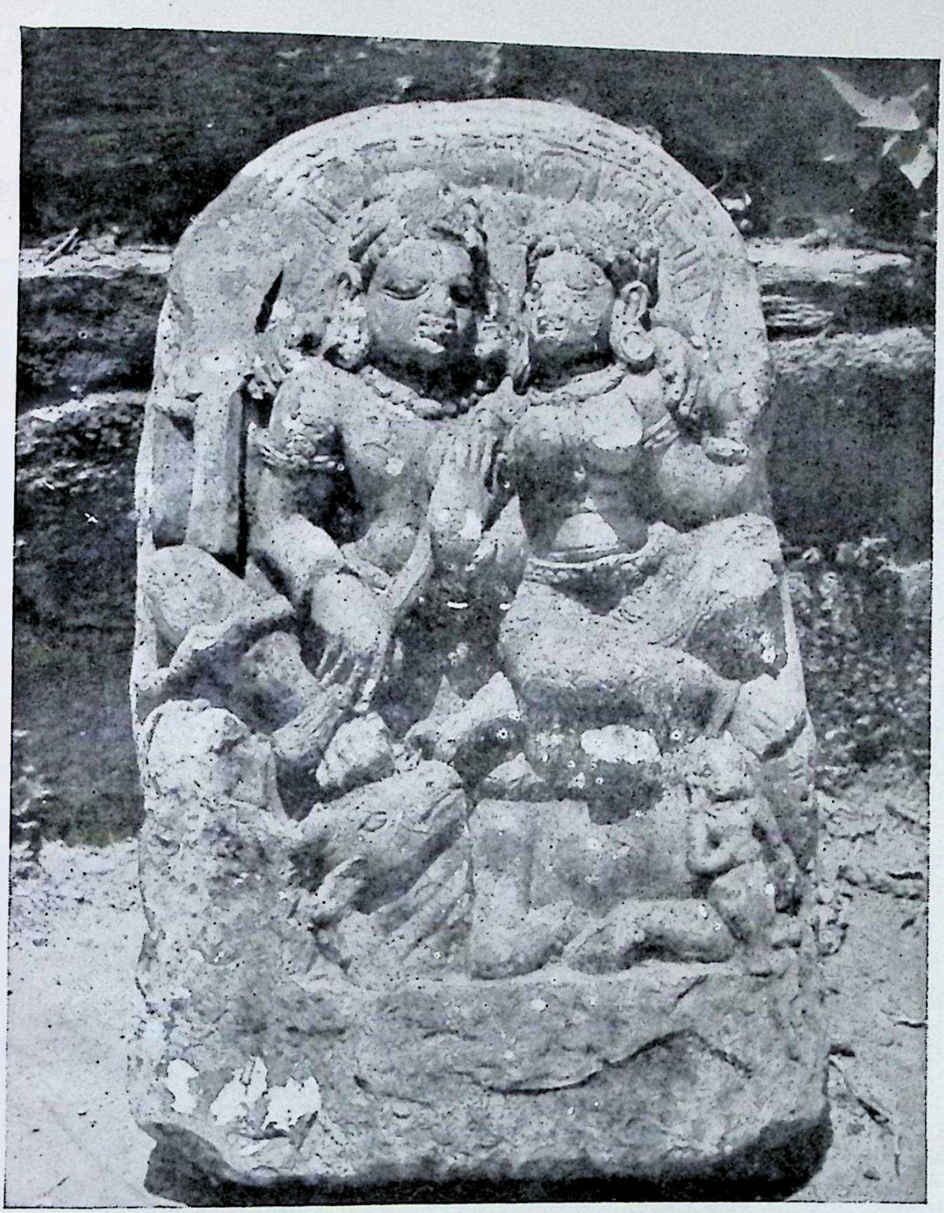




Three Faced Śiva Murti, Bāgeśwara. Almora, c. 14th Cent. A. D.



Pārvatī, Bāgeśwara, Almora



Umā-Maheśwara, Bāgeśwara, Almora, c. 9th Cent. A. D.

PLATE XXII

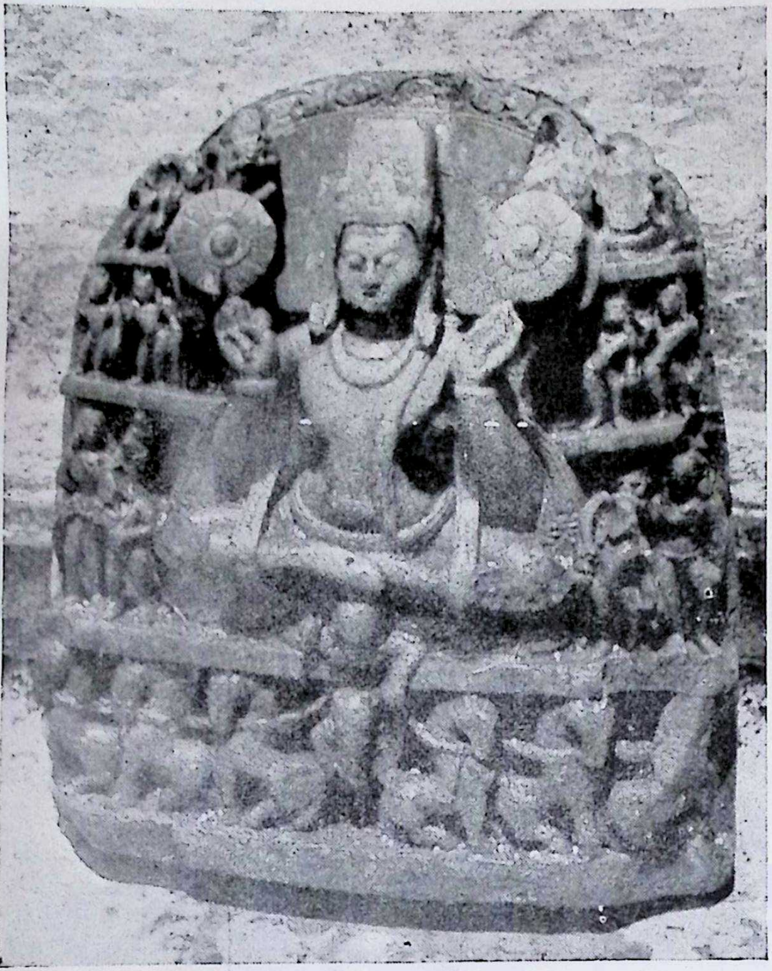


Fig. 1. Seated Sūrya, Bāgeśwara, Almora, c. 9th Cent. A. D.

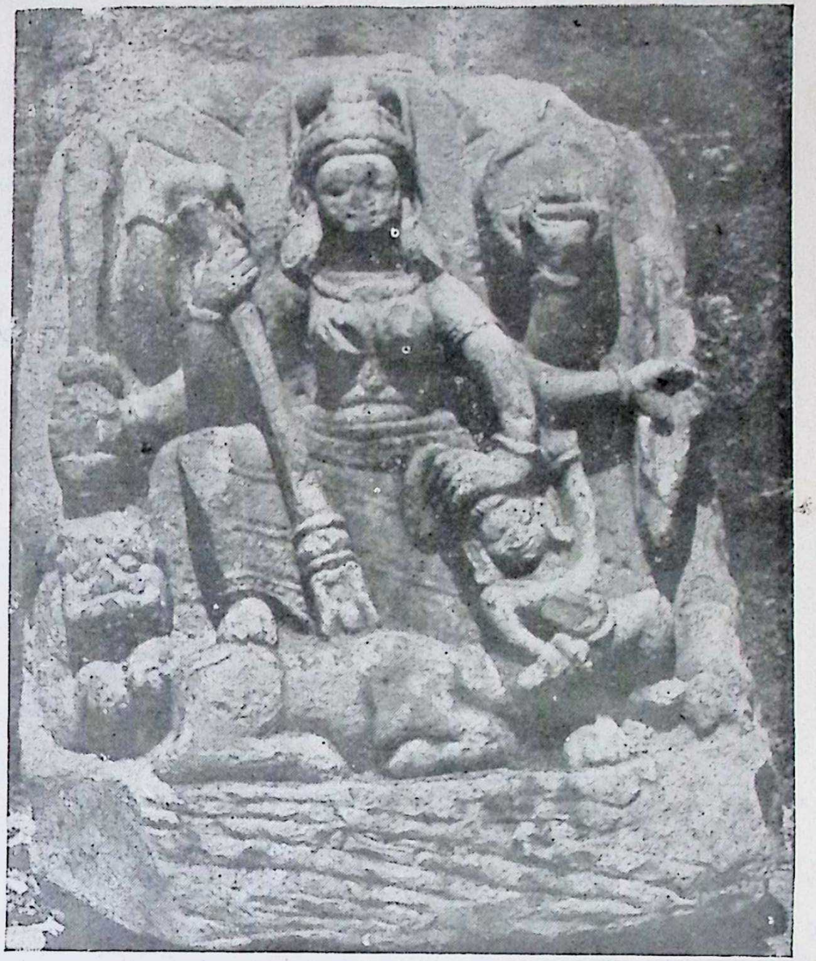


Fig. 2. Mahiṣāsuramardinī, Bāgeśwara, Almora, c. 10th Cent. A.D.

PLATE XXIII

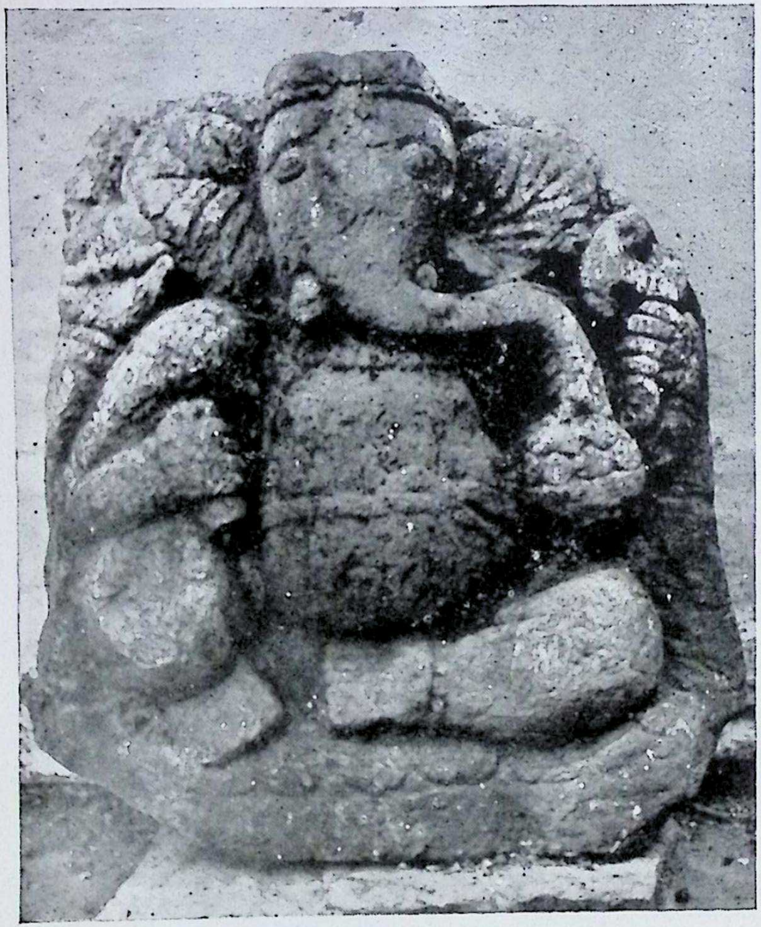


Fig. 1 Gaṇeśa, Bāgeśwara, Almora, c. 14th Cent. A. D.

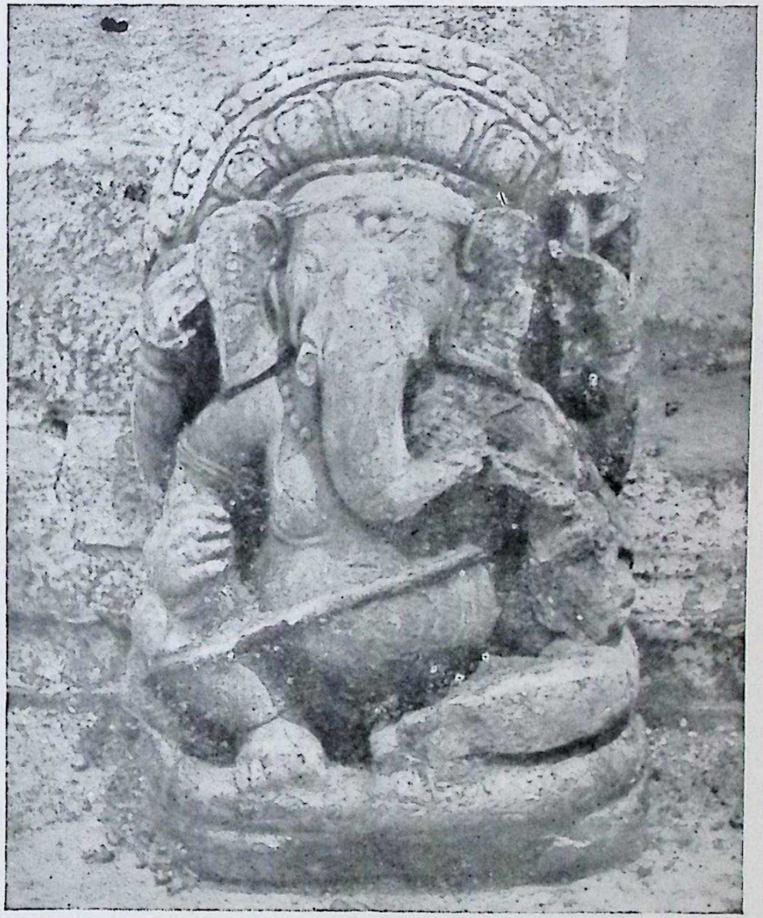
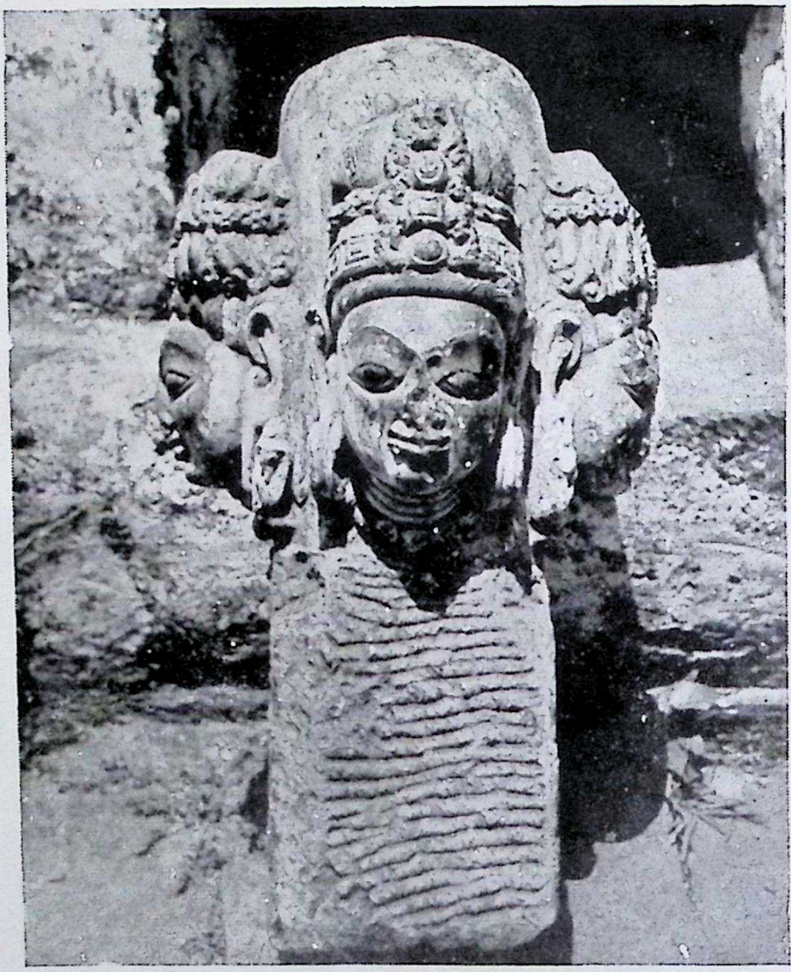
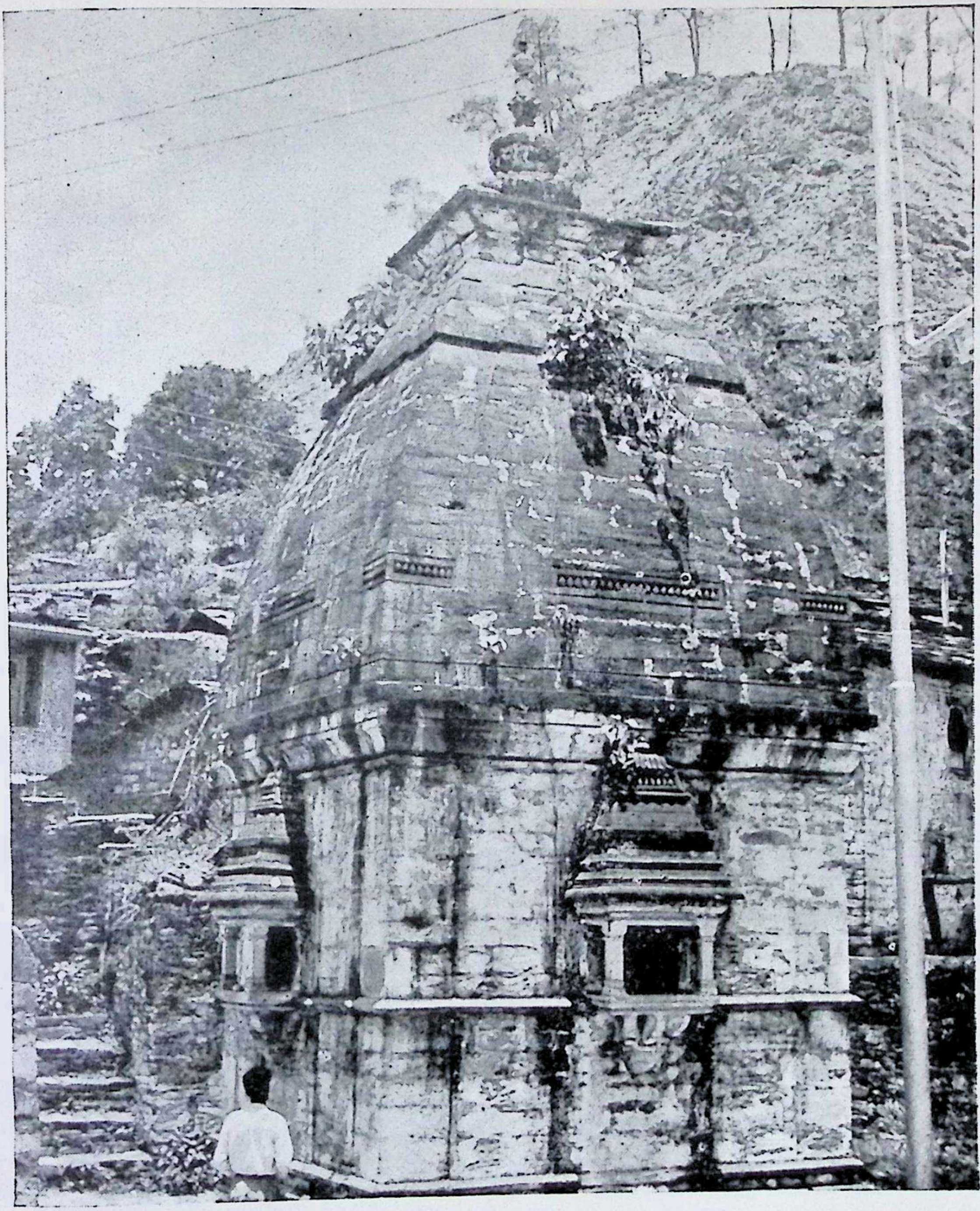


Fig. 2. Gaṇeśa, Bāgeśwara. Almora, c. 9th Cent. A. D.

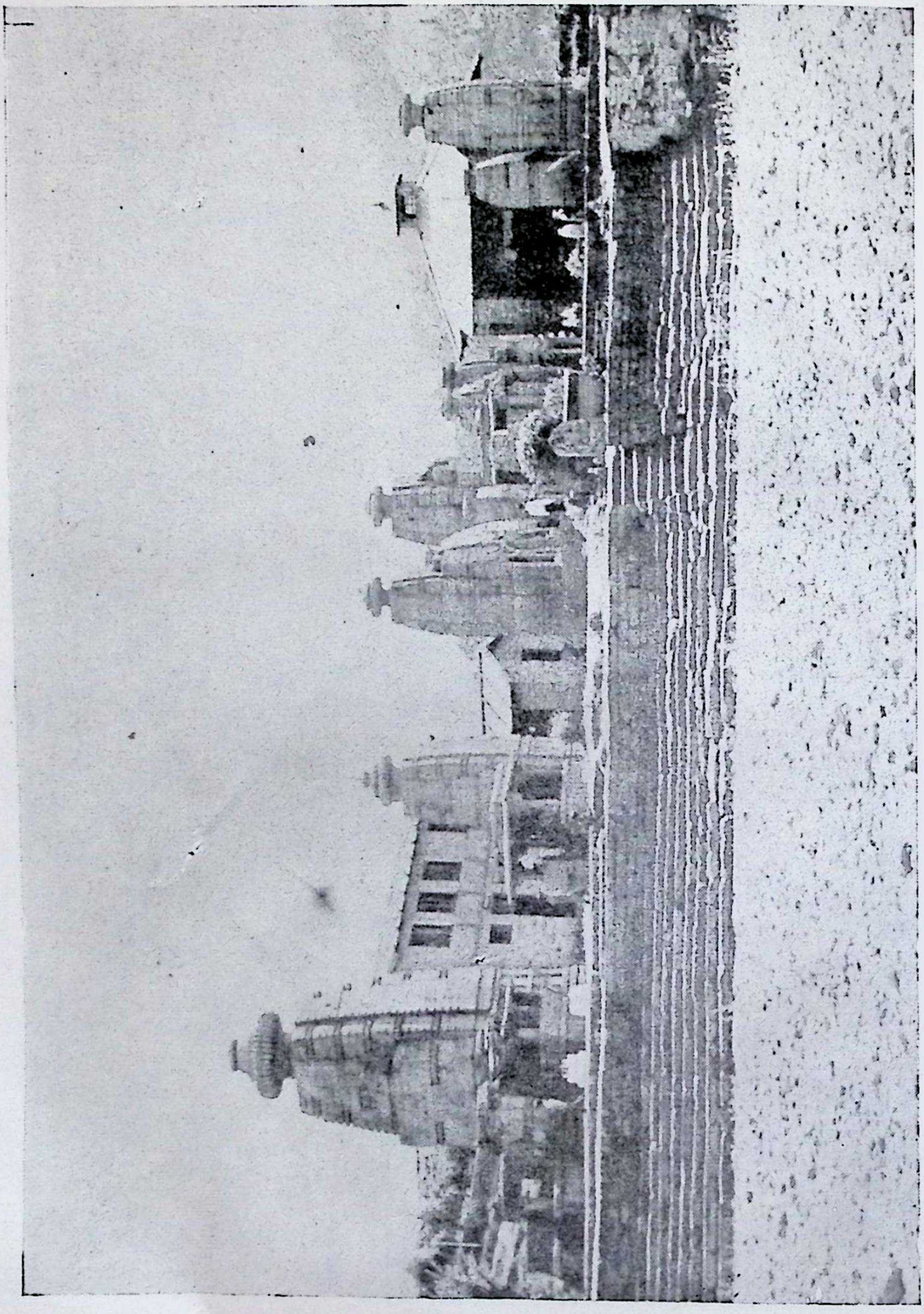


Chaturmukhī Śiva Liṅga, Bāgeśwara, Almora, c. 12th Cent. A. D.



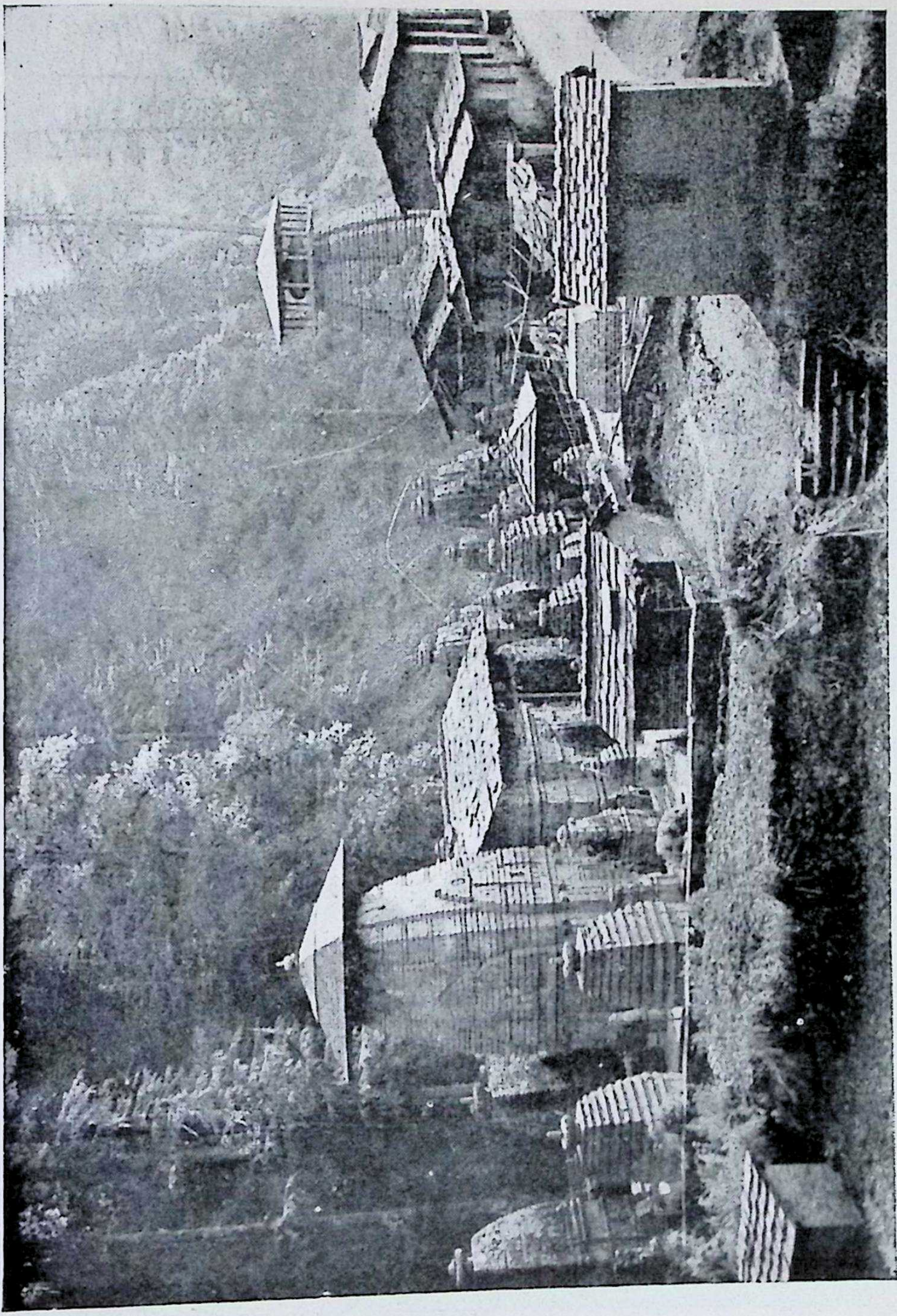
Váneśwara Temple, Bāgeśwara, Almora, c 16th Cent. A. D.

PLATE XXVI



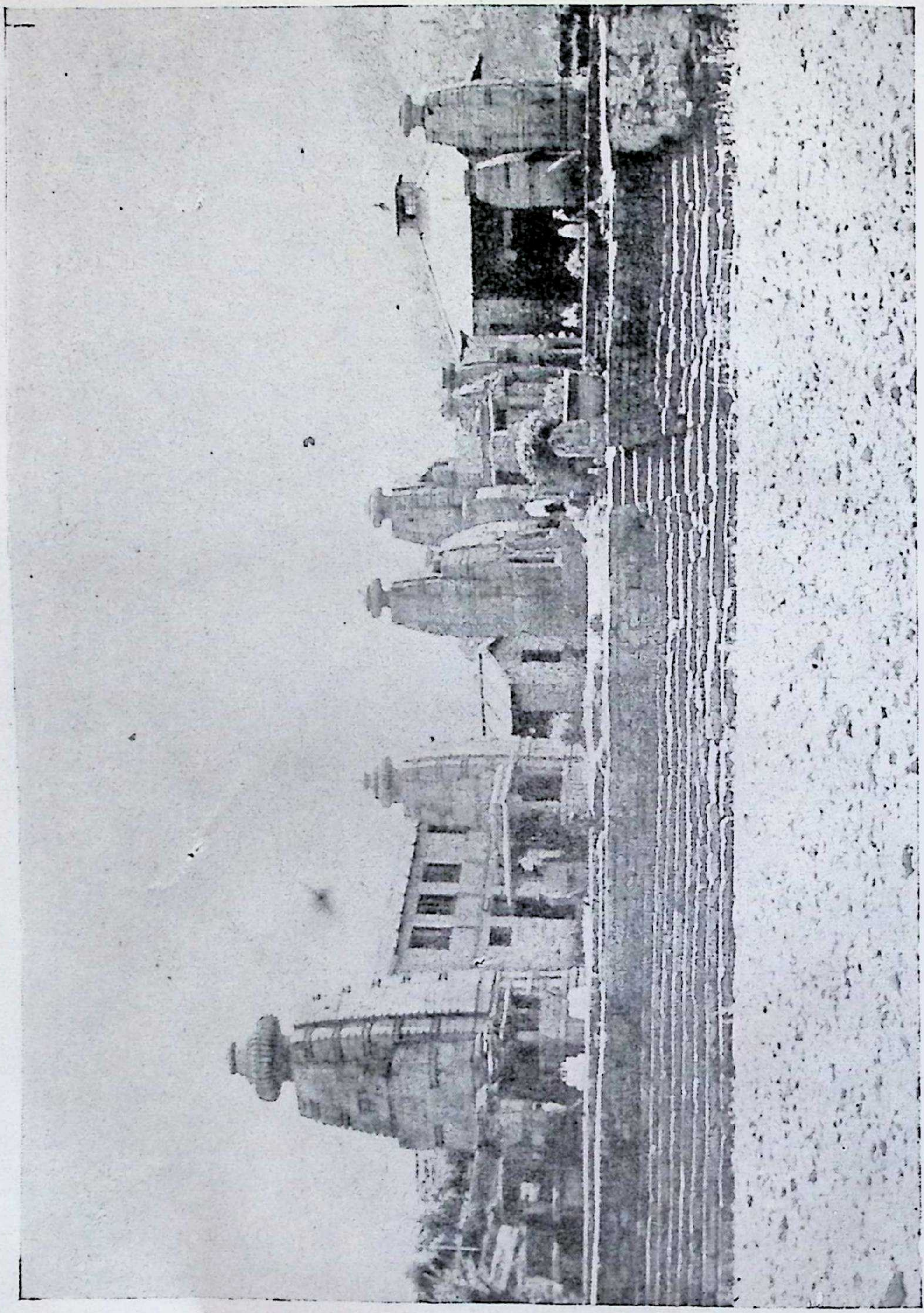
Temples of Baijnātha, Almora

PLATE XXVII



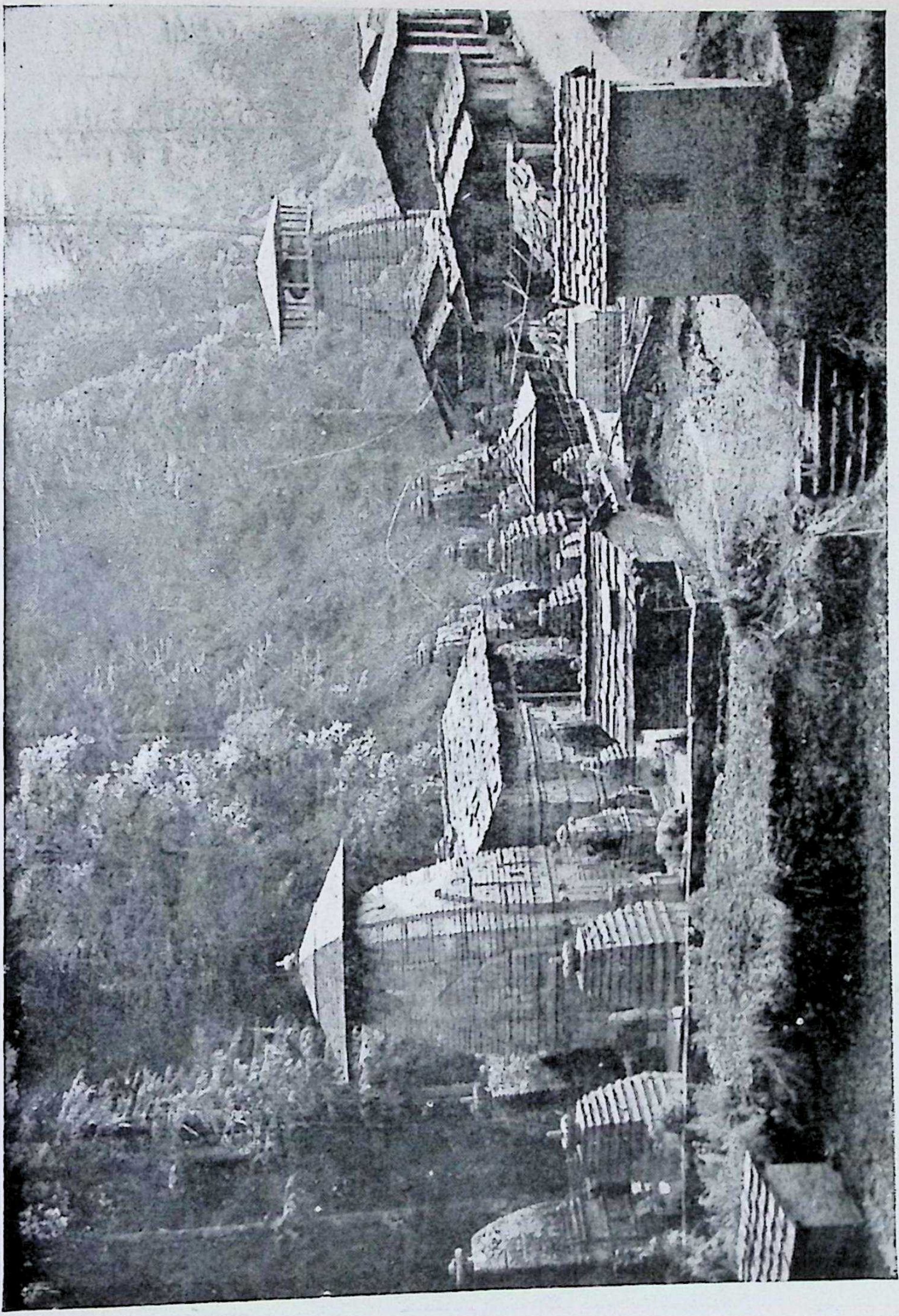
Temples of Jāgeśwara, Almora.

PLATE XXVI

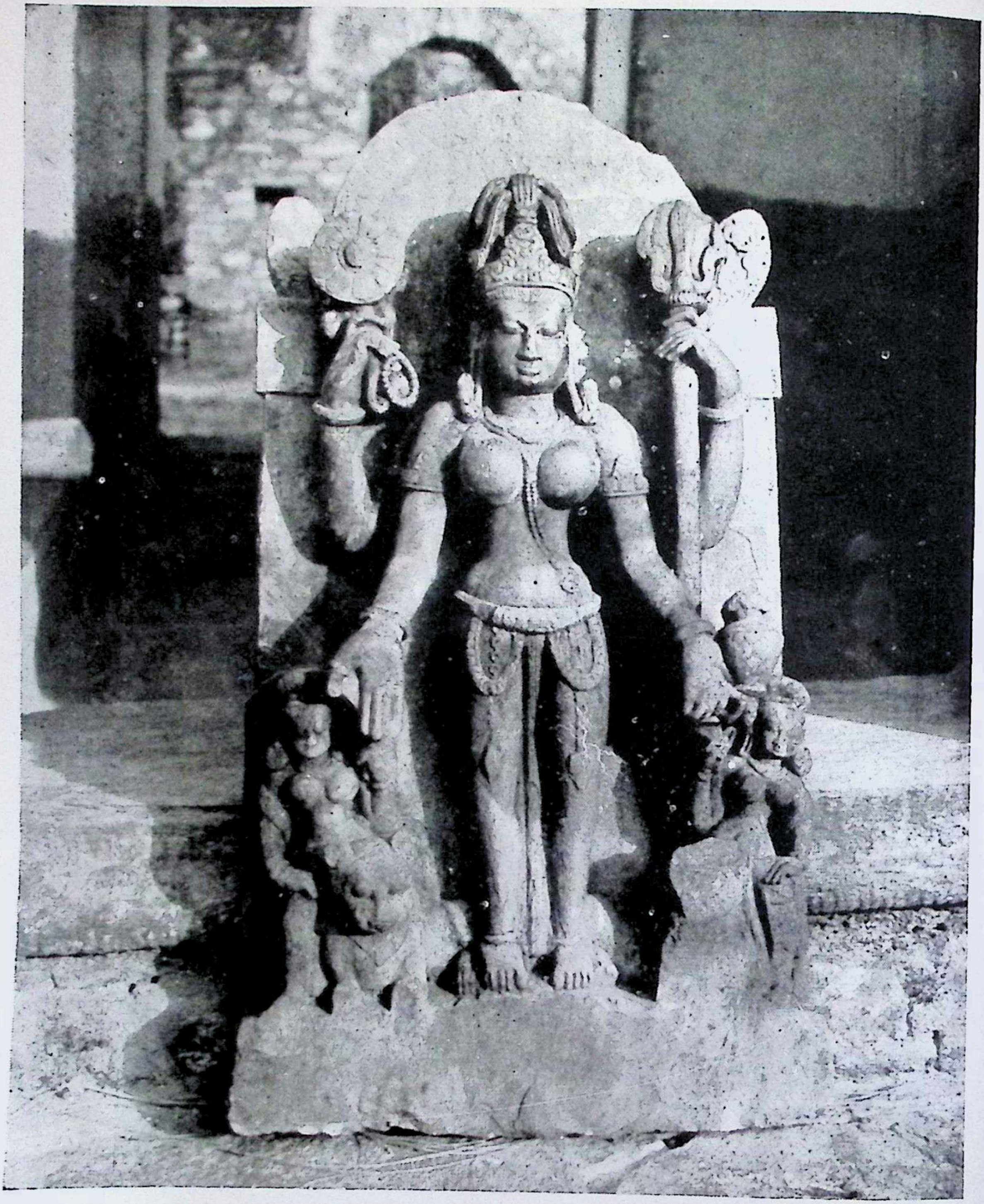


Temples of Baijnātha, Almora

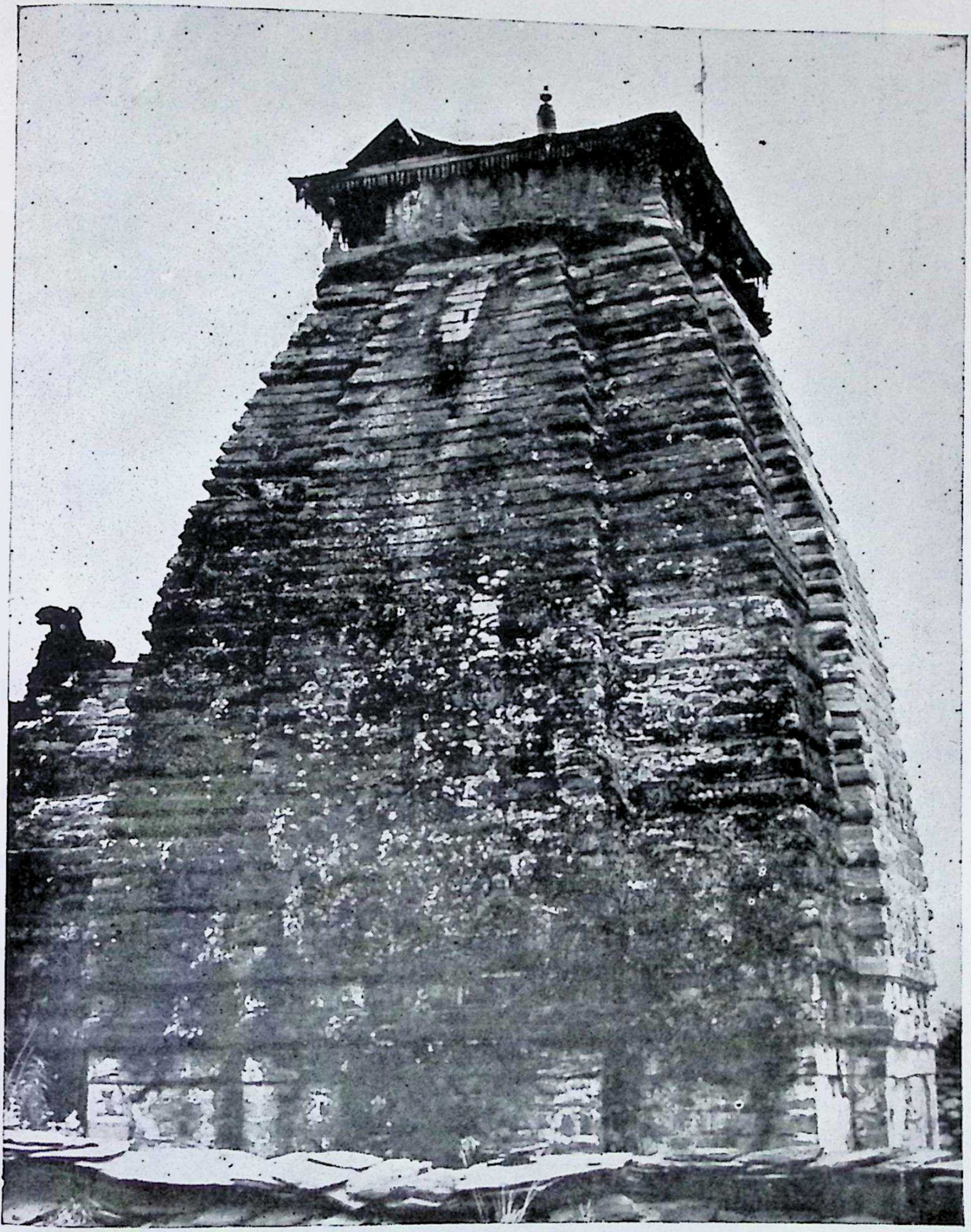
PLATE XXVII



Temples of Jāgeśwara, Almora.



Pārvatī, Devala, Chamoli, c. 9th Cent. A D.



Gopeśwara Temple, Chamoli, c. 9th Cent. A. D.

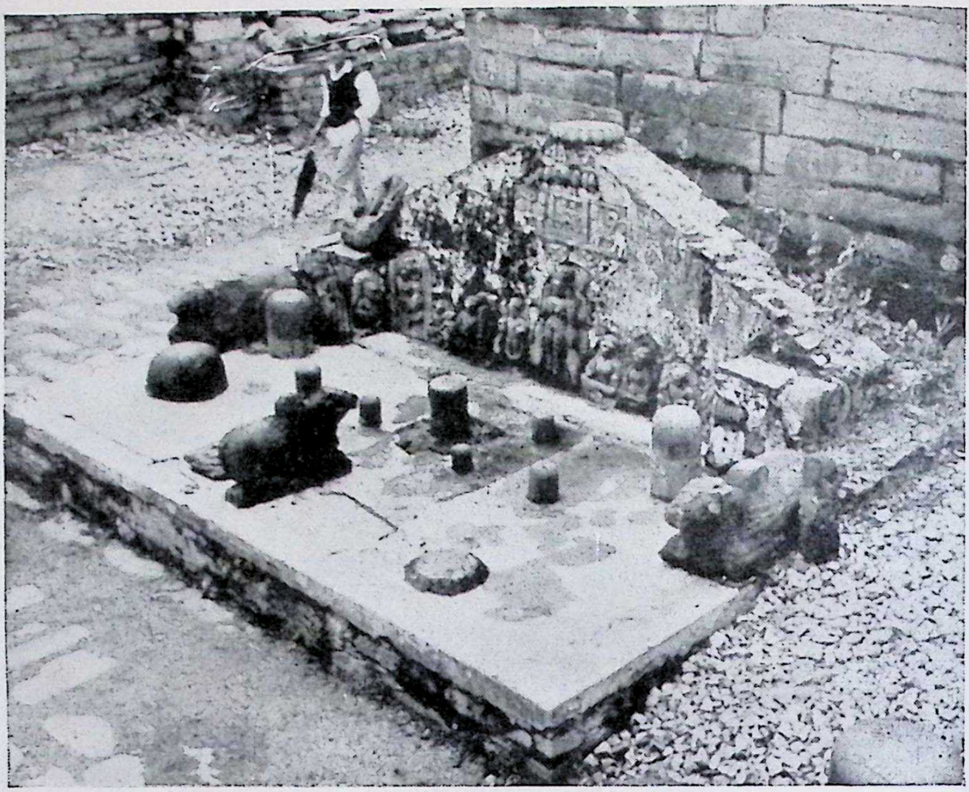


Fig. 1. Sculptures, Gopeśwara, Chamoli

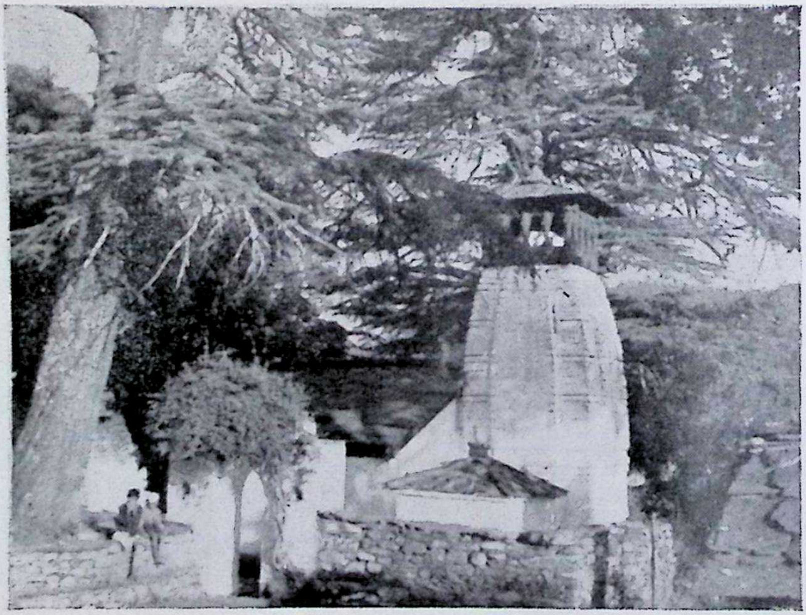
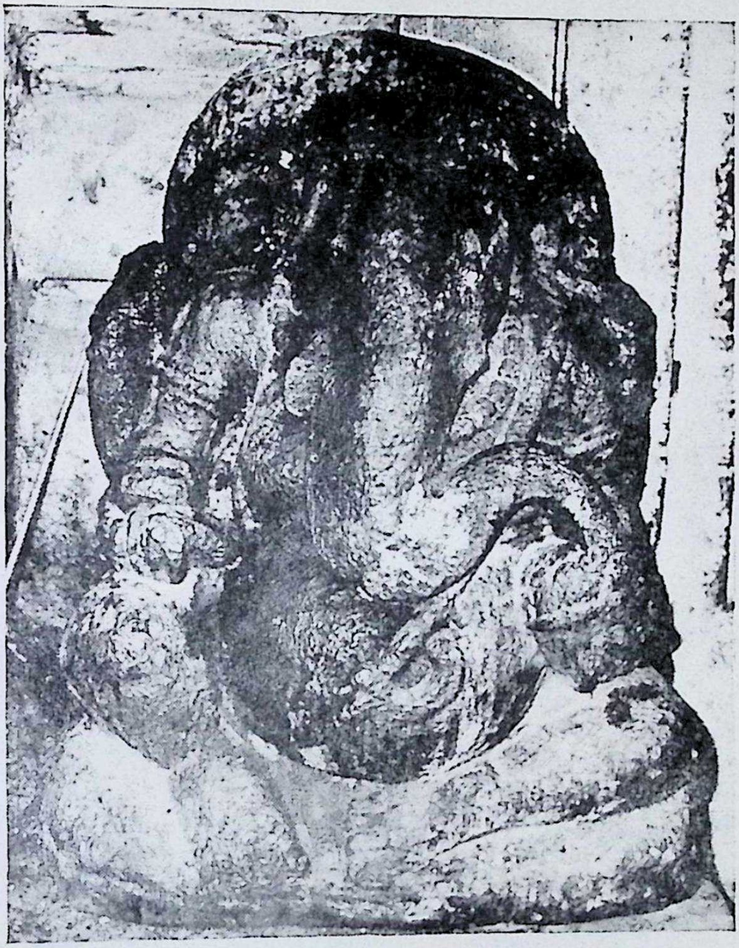
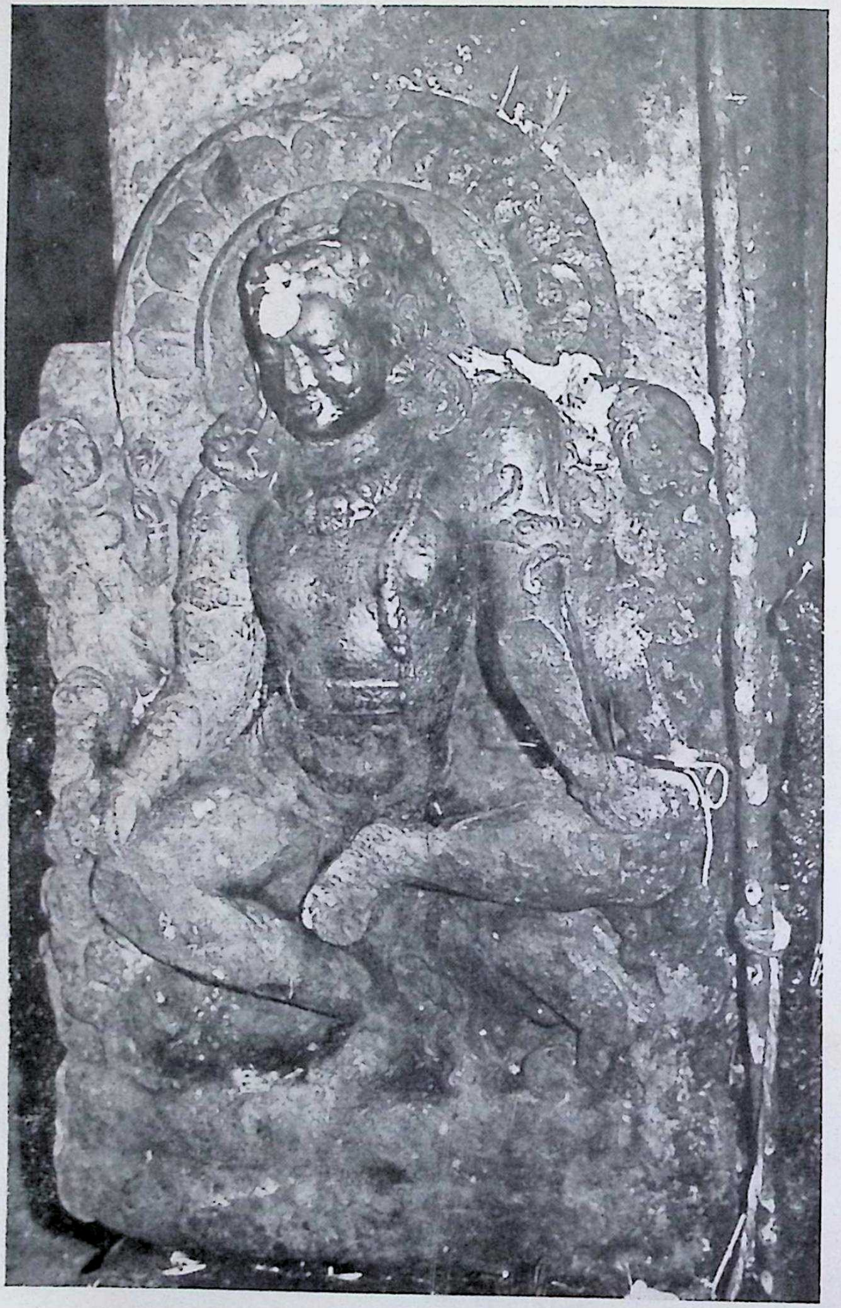


Fig. 2. Someśwara Mahādeva Temple, Almora, c. 12th Cent. A. D.



Gaṇeśa, Gopeśwara, Chamoli, c. 13th Cent. A. D.



Indra, Gopeśwara, Chamoli, c. 12th Cent. A. D.

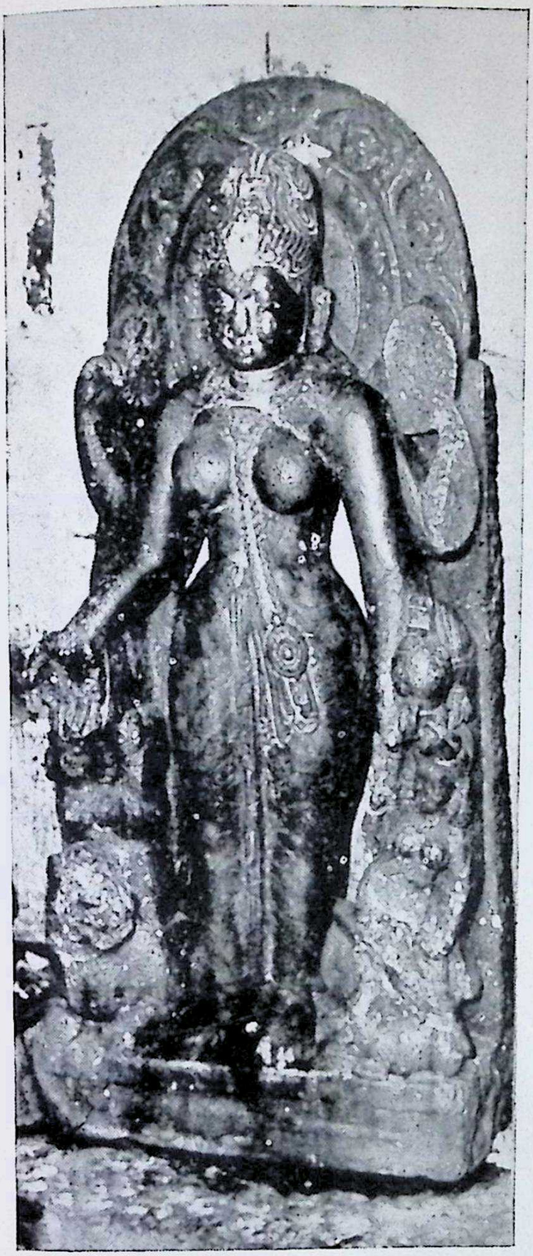


Fig. 1. Pārvatī, Gopeśwara, Chamoli, c. 9th Cent. A.D.

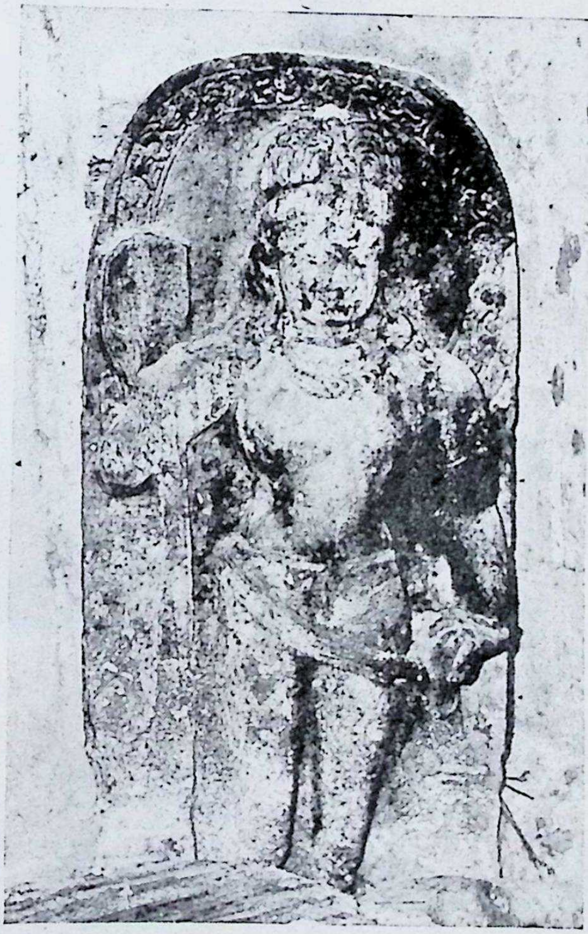
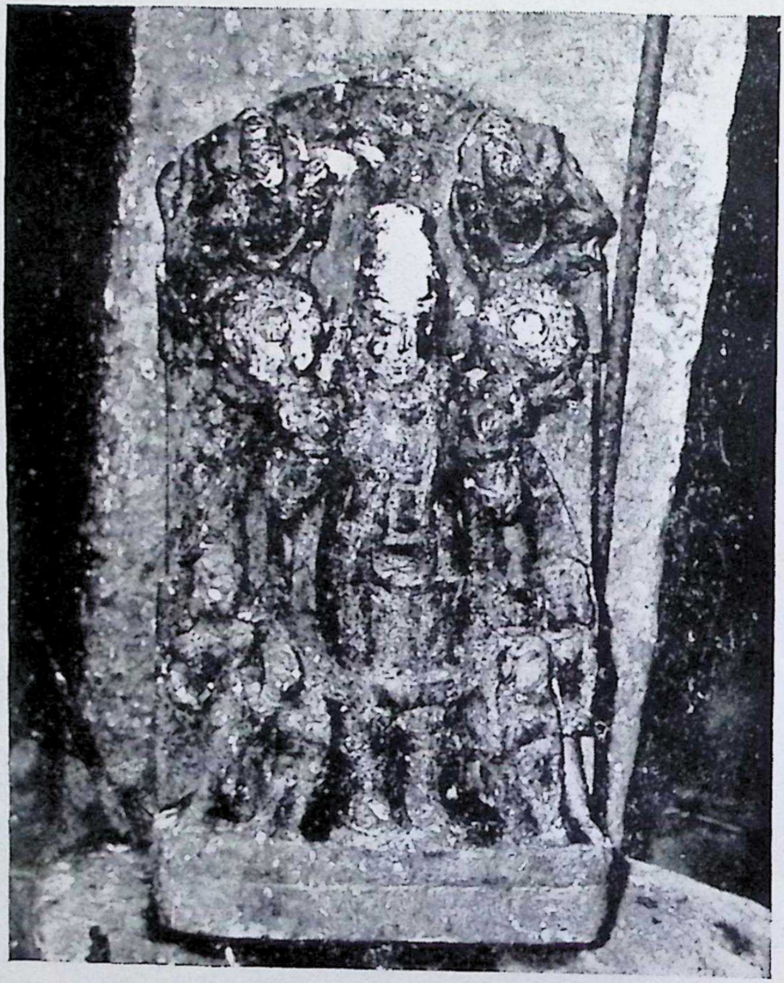


Fig. 2. Śaiva Dwārapāla, Gopeśwara, Chamoli, c. 13th Cent. A. D.



Sūrya, Gopeśwara, Chamoli, c. 13th Cent. A. D.

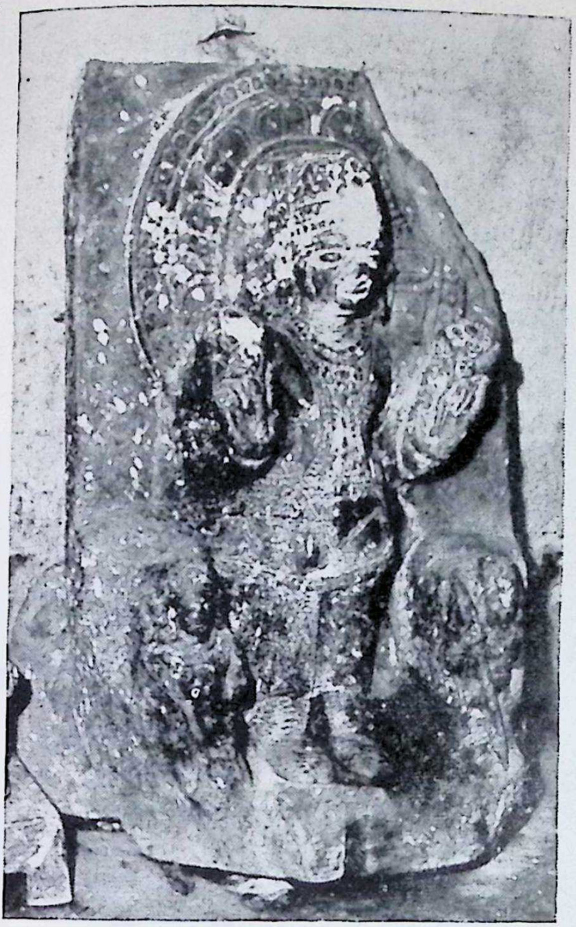


Fig. 1. Sūrya, Gopeśwara, Chamoli, c 13th Cent. A. D.

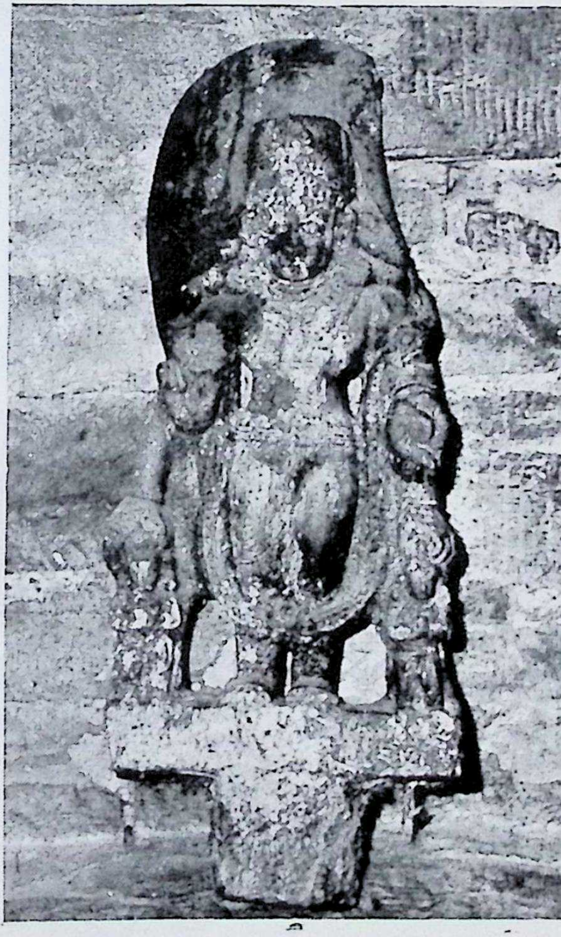
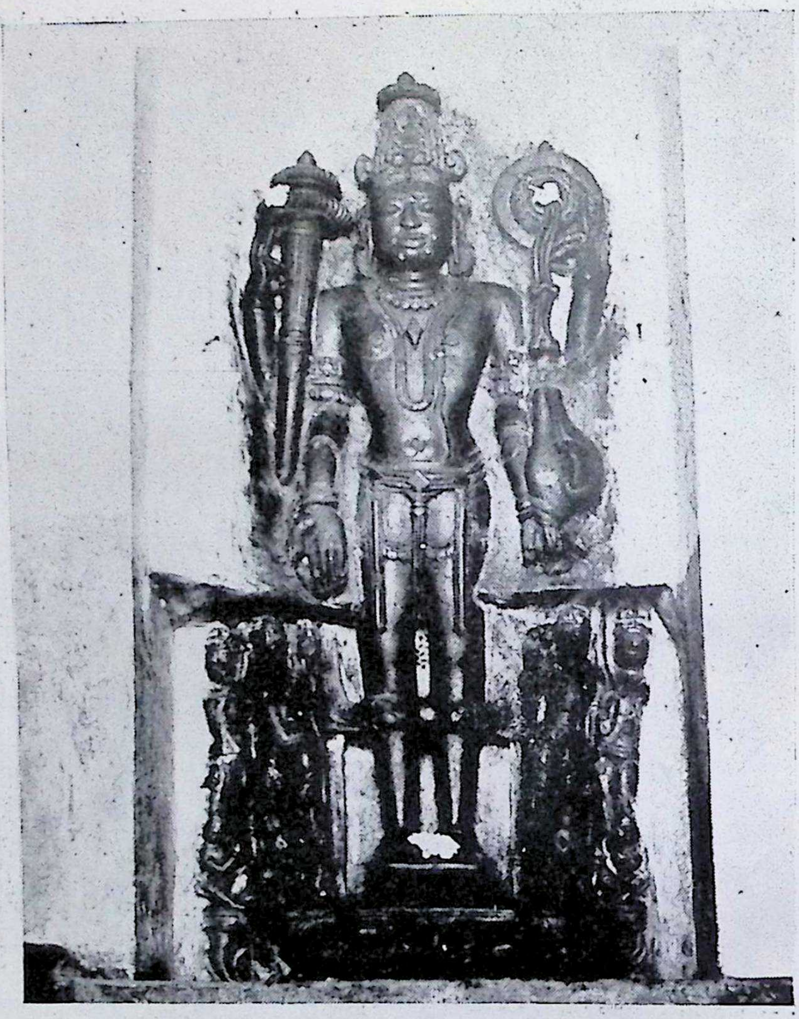
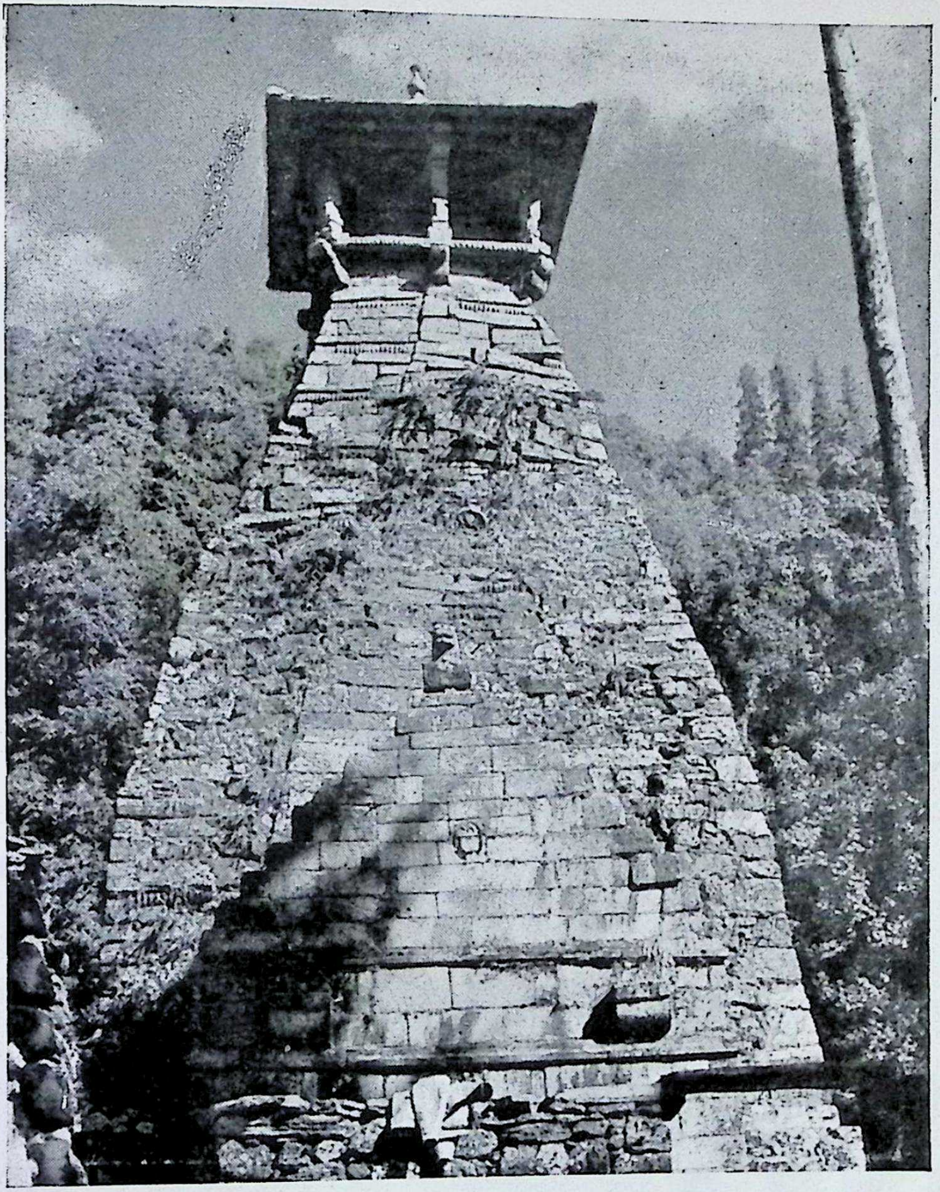


Fig. 2. Viṣṇu, Gopeśwara, Chamoli, c. 9th Cent. A. D.

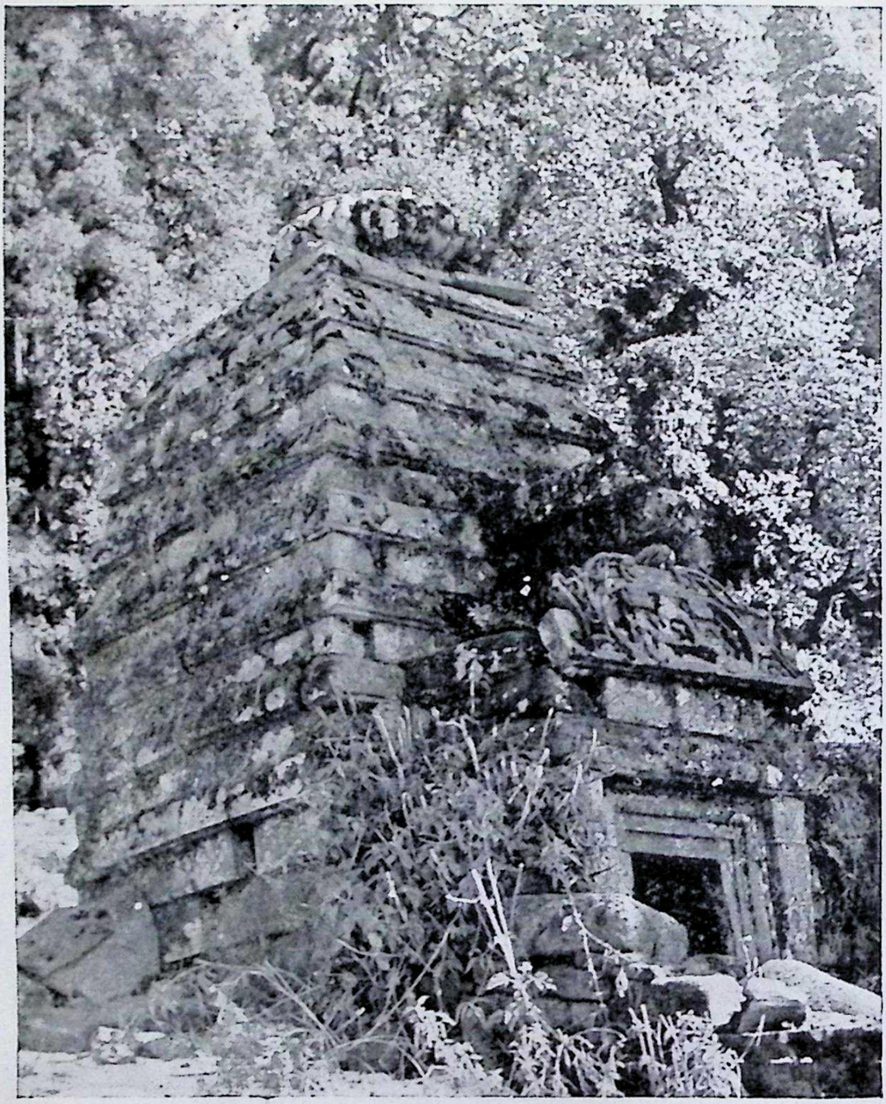


Viṣṇu, Damayantī Tal, Nainital, c. 12th Cent A. D.

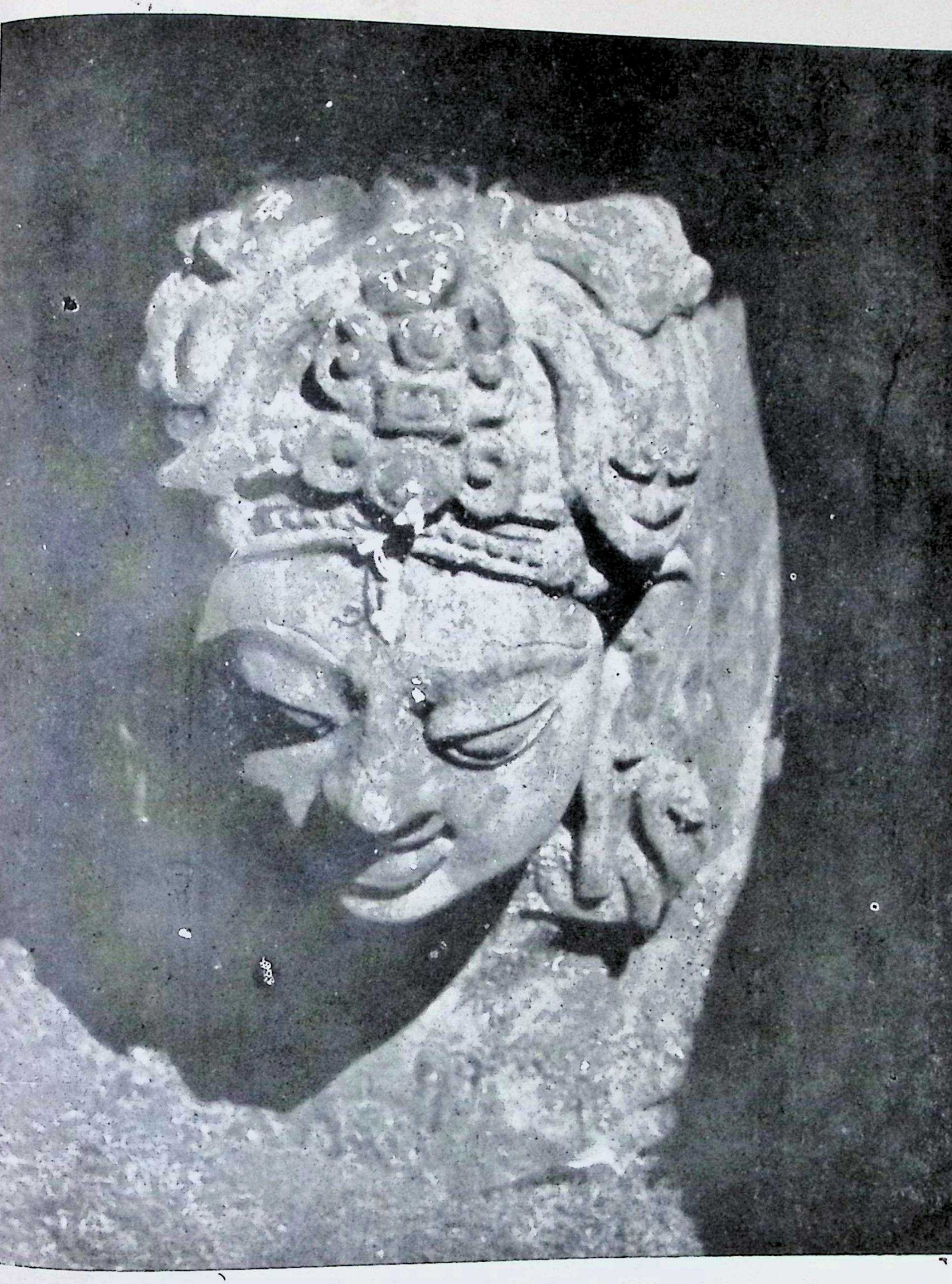


Bindasara Temple, Pauri Garhwal, c. 8th Cent. A. D.

PLATE XXXVIII

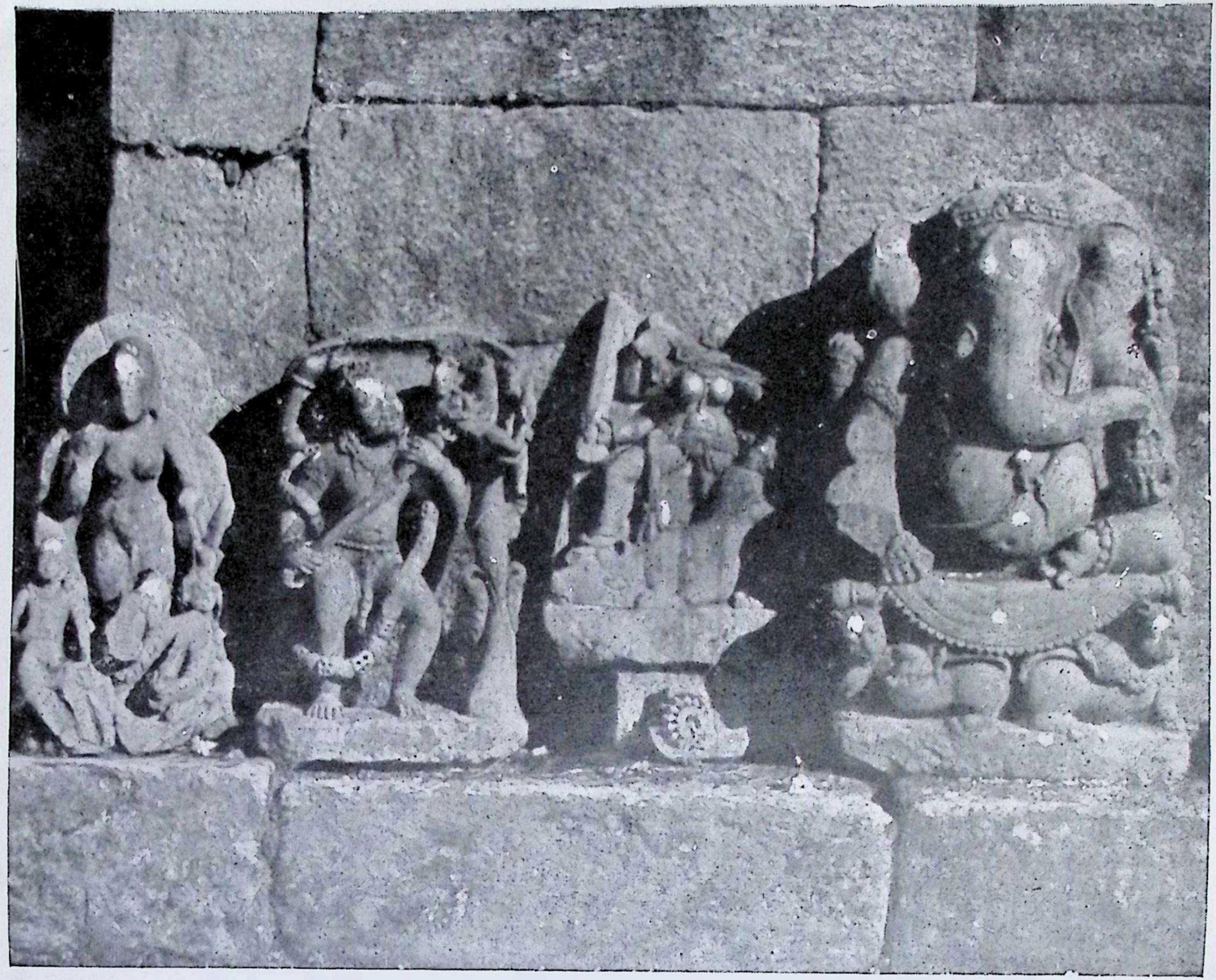


Bindasara—Small Temple, Pauri Garhwal, c. 8th Cent A. D.

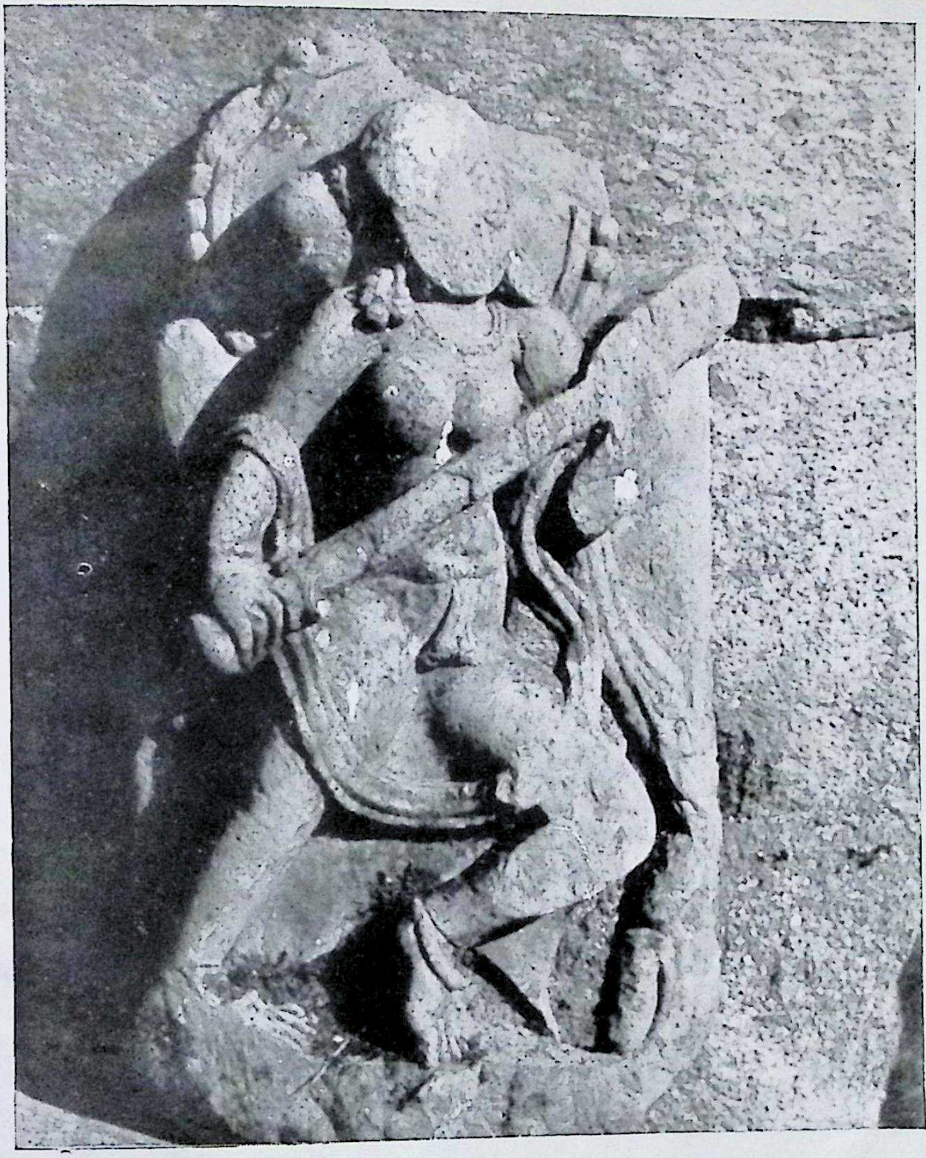


Ekamukhī Śiva Liṅga, Bindasara Mahādeva Temple, c. 6-7th Cent. A. D.

PLATE XXXX



From right to left, Pārvatī, Andhakāsura-Badha Murti, Mahiṣasuramardinī and Gaṅeśa



Goddes (?) Bindasara Mahādeva Temple, Pauri Garhwal, c. 8th-9th Cent. A. D.

294.535
SI-645

12997